26 May 1851

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1851
May 26
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S. LEIGH SOTHEBY & JOHN WILKINSON,
WELLINGTON STREET, STRAND.

CATALOGUE

OF THE

VERY CHOICE COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF

JOSEPH MABERLY, ESQ.

ARRANGEMENT OF SALE.

MONDAY ..... May 26th	WEDNESDAY ..... May 28th
TUESDAY ..... May 27th	THURSDAY ..... May 29th
FRIDAY ..... May 30th	

L. 203P8

CATALOGUE

OF THE

ENTIRE AND VERY CHOICE COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF

JOSEPH MABERLY, ESQ.

COMPRISING THE

WORKS OF THE MOST EMINENT ENGRAVERS

OF

THE ANCIENT AND MODERN

ITALIAN, GERMAN, DUTCH, FLEMISH, FRENCH AND ENGLISH SCHOOLS,

AND INCLUDING

A NEARLY COMPLETE SERIES OF THE WORKS OF

ALBERT DURER,

AND ALMOST EVERY IMPORTANT WORK BY

REMBRANDT.

THE WHOLE BEING OF MATCHLESS QUALITY,

BOTH AS TO IMPRESSION AND CONDITION.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

On MONDAY, 26th of MAY, 1851, and Four following Days,

AT ONE O'CLOCK PRECISELY EACH DAY.

To be Viewed Four Days before the Sale, and Catalogues had at the Place of Sale; And on the Continent:—at Amsterdam, of M. M. François Buffa et Fils, *Kalverstraat;* Bonn, M. Weber, *Neu Thor, No.* 56; Hamburgh, Commeterschêr Kunsthandlung; Leipsic, M. Rudolph Weigel; Manheim, M. M. Artaria et Fontaine; Paris, M. Defer, 19, *Quai Voltaire,* and Mr. E. Rutter, 10, *Rue Louis le Grand;* Vienna, M. M. Artaria et Cie, *Kholmarkt.*

J. Davy & Sons, Printers, 137, Long Acre, London.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expence, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY and JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

CATALOGUE

OF

THE VERY CHOICE COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF

JOSEPH MABERLY, ESQ.

FIRST DAY'S SALE.

(The numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre Graveur.)

JOHN VAN AKEN.

LOT

10. 6 1 Set of Views on the Rhine, after *Saftleven*, (18—21), *very fine* 4

W. AKERSLOOT.

3. 6 2 Interior with figures and St. Peter denying Christ, after *P. Molyn*, *very fine* . . . 1

H. ALDEGRAVER.

10. 6 3 The History of Lot (14—17), *very fine* 4

6. 10. 0 4 Portrait of John Van Leyden, King of the Anabaptists at Munster, (182),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

ALBERT ALTDORFER.

12. 5 The Crucifixion (7); The Virgin and Child (12); and the Resurrection, *a woodcut* (47), *very fine* 3

J. AMMAN.

1. 6 6 A fortified Camp, *engraving on copper;* and two Woodcuts, *fine* 3

ANDREA ANDREANI.

7 Set of the Triumphs of Julius Cæsar, *chiaroscuro prints from the pictures by Andrea Mantegna at Hampton Court, very fine* . . 10

ANONYMOUS MASTERS.

8 Figures of Achilles, Pyrrhus, Troilus, and Theseus, by AN EARLY ITALIAN MASTER,
SUPERB IMPRESSIONS WITH LARGE MARGINS, AND EXCESSIVELY RARE . . 4

9 Figure of a Moor, probably by AN EARLY FRENCH ENGRAVER, *a specimen of a very peculiar style of engraving, the ground being black, and the lines white, extremely rare* 1

P. AQUILA, &c.

10 The Adoration of the Virgin, after *Maratti*, by *P. Aquila;* and a similar subject, after the *same*, by *Auden Aerd* 3

G. AND J. AUDRAN.

11 The Judgment of Solomon, after *Coypel;* and Rinaldo with Armida, after *N. Poussin, fine* . . 2

L. BAKHUIZEN.

12 Set of Marine Views (1—10), *with the title, very fine old impressions* . . 11

BACCIO BALDINI.

13 Vignette to the second canto of the Inferno of Dante, *very rare* . . 1

14 Justice, being No. 37 of the set of Tarocchi Cards, *very rare* 1

15 The Inferno of the Campo Santo at Pisa, after *Orcagna, rare* 1

F. BAROCCIO.

16 St. Francis in extasy (3), *extremely fine* . 1

J. BARRY.

17 Elysium; and Satan, Sin and Death, *the latter a fine proof before letters* . . 2

F. BARTOLOZZI.

18 Clytie, after *Annibal Caracci, very fine* . 1

J. P. LE BAS.

10 „ 19 Chasse Royale, after *A. Vandevelde*, *fine proof before any letters* . 1

N. BEATRICI.

2 2 0 20 The Crucifixion, *before any inscription, very fine and rare* 1

10 - 21 The Fall of Phaëton, after *Michael Angelo*, (38), *very fine, from Sir M. Sykes's collection* 1

12 - 22 The Slave, *fine proof before any inscription, very rare; and an impression from a different plate* . 2

BEAUVARLET.

3 3 0 23 Les Couseuses, after *Guido*, BRILLIANT PROOF BEFORE ANY LETTERS, *extremely rare* 1

D. BECCAFUMI.

12 - 24 St. Philip, chiaroscuro print, after *this master* (23), *impression of the first block only, and the same completed, very fine* 2

J. BECKET.

19 - 25 Portrait of Beau Fielding, *a beautiful proof* . 1

C. BEGA.

1 1 0 26 Man and Woman (12, 13); The Peasant (20); Three Drinkers (29), *first and second states;* Interiors (31, 35), *very fine* 7

B. BEHAM.

10 6 27 Three Skulls (27), *first state;* and the Standard Bearer, *unknown to Bartsch, very fine* . 2

4 8 0 28 Portrait of the Emperor Charles V, *probably after Titian*, (60) FIRST STATE, *before the monogram*, EXTREMELY FINE, *and very rare* . . 1

2 12 6 29 Portrait of the Emperor Ferdinand I. (61) FIRST STATE, *a brilliant impression and extremely rare* 1

H. S. BEHAM.

15 - 30 Job and his Friends (16); The Roman Daughter (74); and the Penance of St. Chrysostom (215), *first and second states, very fine* . . 4

10 - 31 Fortune, and Misfortune (140, 141); and Christ bearing his Cross, *woodcut* (89), *extremely fine* . 3

DELLA BELLA.

2 6 32 Set of small Military subjects, *fine* . 6

BERGHEM.

19 . 0 . 0 33 THE DRINKING COW (1),
FIRST STATE, *with the large etched letters*, SUPERB IMPRESSION, AND EXTREMELY RARE, *from the Van Putten and Esdaile collections* . . . 1

8 . 8 . 0 34 THE THREE COWS (3),
FIRST STATE, *before the work on the mountains, &c.*, A BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from Mr. Sheepshanks's collection* . . 1

2 . 10 . 0 35 Shepherd seated on a Fountain (8),
first state, before the number and address, very fine . 1

19 . 36 Four oblong subjects of Animals (13—16),
with the inscriptions, but extremely fine impressions 4

6 . 6 . 0 37 FOUR OBLONG SUBJECTS OF ANIMALS (13—16),
SUPERB PROOFS BEFORE THE LETTERS, VERY FINE AND EXTREMELY RARE 4

4 . 10 . 0 38 Set of Cows, called the MILK PAILS (23—28),
FINE PROOFS, *before additional work*, EXTREMELY RARE 6

2 . 7 . 0 39 Set of etchings of Sheep, called THE WOMAN'S BOOK (29—34),
SUPERB FIRST STATES, *before the numbers, the first plate being before any letters*, VERY RARE, *from Mr. Sheepshanks's collection* . . . 6

4 . 14 . 0 40 Set of etchings of Goats, called THE MAN'S BOOK (35-40),
FINE EARLY PROOFS, *before the inscription and the numbers*, EXTREMELY RARE . . . 6

5 . 5 . 0 41 Set of etchings of Sheep, called THE WOMAN'S BOOK (41—48)
MAGNIFICENT PROOFS, *before the numbers and inscription on the first plate*, EXTREMELY RARE . 8

7 . 10 . 0 42 Set of etchings of Goats, &c. called THE MAN'S BOOK (49—56)
SUPERB IMPRESSIONS *before the numbers*, VERY RARE, *from Mr. Sheepshanks's collection* . . 8

JACOB BINK.

2 . 4 . 0 43 The Descent from the Cross, surrounded by small subjects from the life of our Saviour, *unknown to Bartsch, very fine and rare;* and Sol and Jupiter, by J. B., *fine* 3

BISCAINO.

11 . 44 The Nativity (7), *fine proof before the address, from Mr. Esdaile's collection;* and the Holy Family (22), *very fine* 2

J. BISCOP.

3 . 45 Joseph distributing corn in Egypt, after *Breemberg*, *fine proof* 1

F. BOL.

10 . 46 The Holy Family (4), *very fine and rare* . 1

1 . 0 . 0 47 Portrait of a Young Man (12), *first state, before the name of Bol, extremely fine and rare* . 1

BOLSWERT.

2 . 12 . 0 48 The Brazen Serpent, after RUBENS, BRILLIANT IMPRESSION, *with the address of Hendrix, very rare* . . . 1

1 . 4 . 0 48*The Last Supper, after RUBENS, by *B. Bolswert, very fine* 1

5 . 2 . 6 49 The Marriage of the Virgin, after *Rubens*, SUPERB PROOF BEFORE THE LETTERS, EXTREMELY RARE 1

7 . 50 Solitude, *a Landscape after Rubens, very fine proof, with large margin* . . 1

GIULIO BONASONE.

1 . 2 . 0 51 The Israelites gathering Manna, after PARMIGIANINO (5), BRILLIANT IMPRESSION, *from Mr. Esdaile's collection* 1

12 . 52 St. Peter and St. John at the beautiful Gate, after *P. del Vaga*, (53), A MOST BRILLIANT IMPRESSION 1

6 . 53 Two Figures, *from Michael Angelo's Last Judgment*, (79), *very fine* . . 1

16 . 54 CLELIA CROSSING THE TIBER (83), FIRST STATE, BEFORE THE ADDRESS, EXTREMELY FINE AND RARE . . 1

BORGOGNONE.

11 . 55 Etchings of Military subjects, and Battles, *very fine* 8

J. BOTH.

2 . 0 . 0 56 View between Ancona and Sinigaglia (2), *fine proof before the name of Both, extremely rare* 1

1 . 11 . 0 57 A View on the Tiber (7), *fine proof before the name of Both* 1

P. BOUT.

1 . 1 . 0 58 Winter Scenes (2, 3), *extremely fine and rare* . 2

J. BOY ELL.

19 . 59 Renier Anslo and his Wife, after *Rembrandt*, *fine proof before any letters* . 1

B. BREENBERG.

60 Small Landscapes with Ruins (5, 11), *very fine* 2

J. A. DI BRESCIA.

61 THE HOLY FAMILY, WITH ST. ELIZABETH (5)
MOST SUPERB IMPRESSION, EXCESSIVELY RARE, *from the Silvestre, Logette, Revil, and Debois Collections* 1

F. BRICCIO.

62 The Return from Egypt, after *L. Caracci* (2), *fine* 1

J. T. DE BRIE.

63 Isaac and Rebecca; The Triumph of Christ; and the Golden Age, *very fine* 3

P. BRIL, &c.

64 Landscapes, by *Van Bemmel, Bloemart, Bourdon,* and *Paul Bril, fine* . . . 4

BROMLEY.

65 The Trial of Lord W. Russell, after *Hayter, very fine* 1

HANS BROSAMER.

66 The Crucifixion (6),
A MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

67 The Groom, a woodcut (15), *fine* . 1

A. BROUWER.

68 A Peasant singing, and a Boor sleeping, *etchings by Brouwer, fine and rare* . . 2

H. BURGKMAIR.

69 David and Bathsheba (5); and Samson and Dalila (6), *woodcuts, very fine* . . 2

J. BURNET.

70 The Blind Fiddler, after *Wilkie, a very fine old impression* 1

DE BYE.

71 Etchings of Bears, *very fine* . . 5

W. BYRNE.

72 Grand Landscape, after *Claude, fine proof before the letters* 1

THE MASTER OF THE CADUCEUS.

2. 2. 0 73 Saint Catherine (8), EXTREMELY FINE, AND VERY RARE 1

CALLOT.

12 .. 74 The Miseries of War, *a very fine old set* . 18

1. 0. 0 75 The Little Fair, *fine proof before the name, very rare, from M. Durand's collection* . . 1

8 . 76 Set of Military Exercises, *very fine;* a View of Paris; and two prints of Beggars . . 16

2. 0. 0 77 The Temptation of St. Anthony, a large copy by *Picault* 1

GIULIO CAMPAGNOLA.

8. 0. 0 78 St. John the Baptist (3), EXTREMELY FINE AND RARE, *from Mr. Roscoe's and Mr. Esdaile's collections* . 1

A. CANALETTI.

1. 14. 0 79 Large Views of Venice, *before the numbers, very fine* 3

1. 1. 0 80 Small Views of Venice, *before the numbers, very fine;* larger Views, *with the numbers;* and a large View in Dresden, by *B. Canaletti* . . 7

9 .. 81 Set of Views in Venice, after *Canaletti*, by *Brustoloni*, *with the title* . . . 13

CANOT.

5 . 82 Landscape with Cattle, after *Berghem*, *fine proof on india paper* . . 1

CANTARINI, &c.

2. 6 83 St. Anthony of Padua (25), *fine proof before the inscription;* and the Repose, by *Carpioni* (5) . 2

ANNIBAL CARRACCI.

10 . 84 Christ Mocked (3), *before the address;* and the Madonna and Child, with St. John, (8), *very fine* 2

2. 5. 0 85 The Dead Christ of Caprarola (4), FIRST STATE, *before the name,* EXTREMELY FINE AND RARE . . 1

LODOVICO CARRACCI.

6 . 86 The Holy Family, under an arch (4), *very fine* 1

AGOSTINO CARRACCI.

87 The Extasy of St. Francis (67),
extremely fine, from the Mariette and Borduge collections 1

88 St. Jerome, after *Tintoret* (76),
FIRST STATE, *before the address, not noticed by Bartsch,* MOST BRILLIANT IMPRESSION *of one of the principal works of this master,* AND VERY RARE 1

89 THE PORTRAIT OF TITIAN (154),
SUPERB FIRST STATE, *before the inscription at the top,* EXTREMELY RARE, *from Mr. Esdaile's collection* 1

CARAGLIO.

90 The Annunciation, after *Titian* (3),
A BRILLIANT IMPRESSION, AND VERY RARE 1

UGO DA CARPI.

91 Diogenes, after *Parmigianino* (10), *chiaroscuro print, very fine* 1

N. DE LA CASA.

92 Portrait of Baccio Bandinelli,
very fine and rare, before the address 1

CASTIGLIONE.

93 The Resurrection of Lazarus (6), *very fine* 1

W. CHEVALIER.

94 The Saints' Day, after *J. P. Knight* 1

CHEVILLET.

95 La Santée portée, et rendue, after *Terburg, very fine* 2

L. CIAMBERLANO.

96 The Noli me tangere, after *Baroccio* (3), *very fine* 1

CLAUDE.

(The Numbers refer to M. Robert-Dumesnil's Peintre-Graveur Français)

97 The Dance upon the bank of a river (6), *with the number, but a remarkably fine impression* 1

98 Cattle crossing a river (8),
FIRST STATE, *before the number, and with touches by the hand of Claude,* EXTREMELY FINE AND RARE 1

3..13..0 99 The Dance under the Trees (10),
SECOND STATE, *extremely fine and rare* . 1

52..0..0 100 THE DANCE UNDER THE TREES (10),
MAGNIFICENT FIRST STATE, *with three goats in the foreground on the left, and a fourth browsing between the woman dancing and the bagpiper, all which animals are effaced in the after impressions. The foreground is also much darker, and the whole effect incomparably more brilliant;* UNDESCRIBED BY ANY AUTHOR, AND MOST PROBABLY UNIQUE. *From Mr. Wells's, Mr. Seguier's, and Mr. Coningham's collections* . 1

3..0..0 101 Sea Port with a large Tower (13),
SECOND STATE, *with the number*, BRILLIANT IMPRESSION, *with large margin* . . 1

2..0..0 102 The Wooden Bridge (14),
with the number, but a BRILLIANT IMPRESSION 1

3..0..0 103 Sun-set (15), *with the number, a very fine old impression* 1

1..16..0 104 Landscape with Figures and Cattle (16)
second state, very fine and rare . 1

11 . 105 Mercury and Argus (17),
very fine, from M. Robert-Dumesnil's collection 1

5..10..0 106 Ruined Temple and Cattle (18),
FIRST STATE *of Dumesnil*, BRILLIANT IMPRESSION, AND EXTREMELY RARE . . 1

1..0..0 107 Landscape, with Time, Apollo and the Seasons (20),
EXTREMELY FINE . . 1

5..7..6 108 Large Landscape with a Shepherd and Shepherdess (21)
FIRST STATE, *with the tree extending to the top of the print*, VERY FINE AND EXTREMELY RARE . 1

17..0..0 109 THE CAMPO VACCINO (23),
FIRST STATE, *before any inscription or letters*, VERY FINE AND EXCESSIVELY RARE, *from M. Debois's collection* 1

1..1..0 110 The Campo Vaccino (23),
counterproof of a later state, very rare, from same collection 1

ALAART CLAUS.

6 . 111 David and Goliah (7), and the Judgment of Paris (25),
very fine . 2

S. LE CLERC.

10 . 112 The Good Shepherd, *fine proof before the letters;* and Design for a Ceiling at Stockholm . 2

JEROME COCK.

113 Portraits of Dante, Boccaccio, Petrarch, Politian, Cavalcante, and Ficino, in one plate,
BRILLIANT IMPRESSION, *and extremely rare* 1

J. COLLYER.

114 Dutch Pastime, after *Teniers, fine proof* 1

CORNELIUS CORT.

115 The Annunciation, after *Titian, extremely fine* 1

THE MASTER OF THE CRAB.

116 The Nativity (3)
MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

LUCAS CRANACH.

117 Portrait of Martin Luther (5), *engraved on copper, extremely rare* . . 1

118 Madonna and Saints adoring the crucified Saviour (76), and the Portrait of the Elector of Saxony (132), *woodcuts, very fine* . . 2

119 St. Christopher (58), *chiaroscuro print of two blocks, very fine and rare* . . 1

CUNEGO, &c.

120 The Sybil, after *Guercino*, &c., *fine* . 2

DANCKERTS, &c.

121 Portrait of Charles II., after *Hanneman, very fine and rare* 1

122 Landscape with Cattle, after *Berghem;* Cows, *an etching by Cuyp;* and a Landscape, by *Vander Cabel, fine* 3

F. DELARAM.

123 PORTRAIT OF FRANCES, COUNTESS OF HERTFORD, *sold by Roger Daniell,* VERY FINE AND EXTREMELY RARE, *with large margin* . . 1

*** *An impression of this plate sold for more than* £13. *at Sir Mark Sykes's sale.*

THE MASTER OF THE DIE.

124 The Magdalen (13); and Apollo and Marsyas, after *Raffaelle* (31), *very fine* . . 2

1 . 2 . 0 125 *The History of Cupid and Psyche*, after RAFFAELLE (39—70) *remarkably fine old impressions* . 32

ABRAHAM DIEPENBECK.

1 . 17 . 6 126 Landscape with a Boy and an Ass, *extremely fine and rare, from Mr. Esdaile's collection* 1

DIETRICY.

13 . 127 The Strolling Musicians, *a brilliant impression, from Durand's collection* 1

N. DORIGNY.

2 . 12 . 0 128 THE CARTOONS OF RAFFAELLE, A VERY FINE OLD SET, *from Mr. Balmanno's collection* 7

P. DREVET.

13 . 0 . 0 129 PORTRAIT OF BISHOP BOSSUET, *whole length*, after *Rigaud*, SUPERB IMPRESSION OF THE FIRST STATE, with the words *Constorianus* instead of Consistorianus, and *Trecenses* instead of *Trecensis;* before the top of the chair was finished, &c.; called in France, "*épreuve au fauteuil blanc*," EXTREMELY RARE . 1

3 . 6 130 Portrait of Rigaud, *after a picture by himself, fine* 1

J. LE DUCQ.

1 . 1 . 0 131 Dogs playing (7), *very fine and rare* . 1

ALBERT DURER, *see page* 16.

CORNELIUS DUSART.

9 . 132 Interior with Peasants carousing (15), *very fine* 1

6 . 6 . 0 133 Interior with Peasants carousing (15), FIRST STATE, *before the addition of the roulette work*, EXTREMELY FINE AND RARE . 1

13 . 134 The Great Fair (16), *a very fine impression* 1

1 . 14 . 0 135 Peasants carousing, called "*Le tabac presenté*," *mezzotint*, (19), *very fine and rare* . 1

J. DUVET.

13 . 136 The Beast with seven heads, from the Apocalypse, (26), *very fine and rare* . . 1

R. EARLOM.

2..16..0 136*The Fruit and Flower Pieces, after Van Huysum, brilliant proofs before the letters, *the former being before the motto under the arms*

G. EDELINCK.

12..12..0 137 The Holy Family, after Raffaelle, magnificent impression, in the first state, before the arms, *in the most perfect condition, with large margin*, extremely rare . 1

4..0..0 138 The Battle of the Standard, after *Lionardo da Vinci, extremely fine and rare* . . 1

2..0..0 139 Portrait of Philip de Champaigne, *after a picture by himself*, brilliant impression, and very rare 1

W. ELLIOTT.

5 . 140 Landscape with Cattle, after *Cuyp, fine proof before the letters* 1

EVERDINGEN.

1..0..0 141 Landscapes, Views in Norway, (17, 52, 60, 65), *first states, very fine and rare* . . 4

J. FABER.

15 . 142 Portrait of Charles II., whole length, sitting, after *Sir P. Lely, very fine and rare* . . 1

W. FAITHORNE.

28..0..0 143 Portrait of Charles II., inscribed "The Second Charles, Heire of ye Royall Martyr," &c., first state, magnificent impression, with large margin, in matchless condition, extremely rare, *from Mr. Skegg's collection* . 1

12 . 144 Henry More, sitting under a tree, *first state, very fine and rare* . 1

1..1..0 145 Sir Henry Spelman, superb proof before the letters, extremely rare, *from Sir Mark Sykes's collection* . 1

9..0..0 146 Edward Somerset, Marquis of Worcester, *the celebrated author of the Century of Inventions, &c.* most brilliant impression, and extremely rare 1

1..0..0 147 Landscape with a Waggon, after *Rubens, very fine and rare* 1

SECOND DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.

H. FARINATO.

LOT

148 Madonna and Child, with St. John (3), *first state, before the plate was cut, &c.* 1

FICQUET.

149 Portrait of La Fontaine, *fine proof before any letters* 1

FLIPART, &c.

150 Le Gateau des Rois, by *Flipart;* and La Dame bienfaisante, by *Massard*, after GREUZE, *fine* 2

151 L'Accordée du Village, by *Flipart;* and La Mère bien aimée, by *Massard*, after GREUZE, *fine* 2

BATISTA FRANCO.

152 The Adoration of the Shepherds (8), *first state before the retouch and dedication, very fine* 1

J. FYT.

153 Set of Etchings of Dogs, with the title (9—16), FIRST STATES, *very fine and rare* . . 8

T. GAINSBOROUGH.

154 Landscape with gypsies, *the pure etching by Gainsborough, afterwards finished by Wood, very rare* 1

L. GAULTIER.

155 Henry IV. sitting with his Queen and family, VERY FINE AND EXTREMELY RARE . 1

T. GEMINUS.

156 The Frontispiece to Vesalius's Anatomy, *first state, with the arms;* and the Portrait of Queen Elizabeth, which was afterwards introduced in place of them, *very rare* 2

A. GHISI.

157 The Holy Family and four Saints, after *Guilio Romano* (6), *first state before any letters, and before the names round the heads of the saints, unknown to Bartsch, very fine and rare* . . 1

G. GHISI.

158 The Treachery of Sinon, after *J. B. Ghisi* (28), *very fine and rare* . . 1

159 THE DREAM, after RAFFAELLE (67), SUPERB IMPRESSION, AND EXTREMELY RARE 1

LUCA GIORDANO.

160 St. Anne received into Heaven (6), *first state before the words "In et Sculp." very fine and rare* . 1

ALBERT GLOCKENTON.

161 The Crucifixion (10), *before the retouch, very fine* 1

R. GOLDING.

162 Portrait of the Princess Charlotte, after *Sir T. Lawrence, very fine* . . 1

H. GOLTZIUS.

163 The Nativity (21); The dead Christ (41); and the Portrait of De la Faille (212), *fine proof* . 3

164 THE BOY AND DOG (190), BRILLIANT IMPRESSION AND EXTREMELY RARE 1

165 The Fall of Phaëton (260); and Helios, a *chiaroscuro print* (234), *very fine* . . 2

COUNT GOUDT.

166 Tobit and the Angel, after *Elsheimer, extremely fine* 1

167 Sunrise, and Baucis and Philemon, after *Elsheimer, extremely fine* . . 2

J. GRANTHOMME.

168 The Stable at Bethlehem (3), *very rare* . 1

H. B. GRUN.

169 St. John the Baptist (31), and Horses (56), *woodcuts, very fine* . . 2

GUERCINO.

170 St. Anthony of Padua (1), *very fine and rare* 1

GUIDO, &c.

171 The Holy Family (50); Virgin and Child *(Sup. 6);* and Herodias, after *Guido*, by *Frey* . 3

P. V. H. &c.

172 The three Dogs (10); and Etchings of Fish, by *Flamen* (2—9), *very fine* . . 3

J. HACKAERT.

173 Two of the set of Landscapes (2—4), *very fine* 2

HOGARTH.

174 Portrait of Hogarth, *engraved by himself,* BRILLIANT IMPRESSION, *with large margin, extremely rare* 1

175 Plates to the Analysis of Beauty, *very fine* 2

176 The Sleeping Congregation, *first state;* The Lecture, and the Cock Pit, *very fine* . . . 3

177 Columbus, The Bench, The Company of Undertakers, The Laughing Audience, and the Oratorio, *very fine* 5

178 Southwark Fair, *very fine* . . . 1

179 THE RAKE'S PROGRESS, FIRST STATES, BRILLIANT IMPRESSIONS, AND EXTREMELY RARE . . 8

180 Strolling Actresses dressing in a Barn, FIRST STATE, EXTREMELY FINE . 1

181 THE FOUR ELECTION PRINTS, FIRST STATES, BRILLIANT IMPRESSIONS, *in the finest condition, from Mr. Sheepshanks's collection* 4

182 THE MARCH TO FINCHLEY, SUPERB IMPRESSION OF THE SUNDAY PRINT, EXTREMELY RARE 1

F. HOGENBERG.

183 Portrait of Philip II. of Spain, BRILLIANT IMPRESSION, *and extremely rare* 1

ALBERT DURER.

184 Portraits of Albert Durer, by *Hondius*, and *Kilian;* His Statue at Nuremberg; View of his House, *from Dibdin's Tour, proof*, &c. . . . 5

185 Albert Durer's House at Nuremberg,
A FINE DRAWING IN WATER COLOURS 1

186 ADAM AND EVE (1),
MOST SUPERB IMPRESSION, UNDOUBTEDLY THE FINEST KNOWN. *It is in the purest condition, with considerable margin; and in this state may fairly be pronounced to be* UNIQUE. *It was formerly in Mr. Harding's collection* 1

187 THE NATIVITY (2),
EXTREMELY FINE AND VERY RARE 1

188 THE PASSION OF OUR LORD (3—18),
BRILLIANT IMPRESSIONS, AND VERY RARE 16

189 Christ praying in the Garden of Olives (19), *an iron plate,*
MOST BRILLIANT IMPRESSION, *from Mr. Esdaile's collection* . . . 1

190 The Man of Sorrows (20), VERY FINE AND RARE 1

191 The Man of Sorrows (21), *an etching,*
a remarkably fine impression, and extremely rare 1

192 The Man of Sorrows seated (22), *very fine* 1

193 THE SMALL CRUCIFIXION (23),
THE ORIGINAL PRINT, EXCEEDINGLY FINE AND OF THE UTMOST RARITY, *with three copies* . 4

*** *Bartsch observes,* " *C'est une des plus belles de Durer, comme c'est en même temps une des plus rares de son œuvre.*" *At the sale of the Delbecq collection in Paris in* 1845, *an inferior impression produced more than* 1000 *francs.*

194 The Crucifixion (24), A BRILLIANT IMPRESSION 1

195 The Holy Handkerchief (25), *extremely fine* 1

196 An Angel holding the holy handkerchief (26), *an iron plate, very fine, before the corrosions* . . 1

197 THE PRODIGAL SON (28),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

198 St. Anne and the Virgin (29), *very fine* . . 1

199 The Virgin and Child on a Crescent (30), *very fine* 1

200 The Madonna standing on a Crescent (31),
a brilliant impression . . . 1

201 The Madonna wearing a crown of stars (32),
a brilliant impression . . 1

3. 16. 0 202 The Virgin and Child (33), *a most beautiful impression* 1
3. 5. 0 203 The Madonna sitting on a bank (34), *a brilliant impression* 1
4. 0. 0 204 The Virgin and Child seated under a tree (35), *a brilliant impression* . . 1
10 " 205 The Virgin and Child (36), *very fine* . 1
12 " 206 The Madonna crowned by an Angel (37), *extremely fine* 1
1. 2. 0 207 The Virgin, with the infant Saviour sleeping (38), *a most brilliant impression* . . 1
3. 0. 0 208 The Madonna crowned by two Angels (39), *a most brilliant impression* . . 1
4. 14. 6 209 The Virgin and Child seated near a wall (40), A SUPERB IMPRESSION . . 1
1. 5. 0 210 The Virgin holding a pear (41), *a most brilliant impression* 1
18. 0. 0 211 THE VIRGIN AND CHILD, WITH A MONKEY IN THE FOREGROUND (42), MOST SUPERB IMPRESSION, AND EXTREMELY RARE 1
1. 5. 0 212 THE HOLY FAMILY, *an etching* (43), VERY FINE AND EXTREMELY RARE . 1
2. 4. 0 213 THE HOLY FAMILY, WITH A BUTTERFLY (44), MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1
3. 16. 0 214 THE VIRGIN SITTING NEAR A GATE (45), SUPERB IMPRESSION, EXTREMELY RARE, *from Mr. Esdaile's collection* . . 1
3. 13. 6 215 The five Disciples: St. Philip (46), St. Bartholomew (47), St. Thomas (48), St. Simon (49), and St. Paul (50), *most brilliant impressions, in the finest condition* 5
13 " 216 St. Christopher (51), *extremely fine* . 1
13 " 217 St. Christopher (52), *a brilliant impression* . 1
13 " 218 St. George standing (53), *very fine* . 1
2. 6. 0 219 St. George on horseback (54), *extremely fine* 1
16 " 220 St. Sebastian (55), *a beautiful impression* . 1
13 " 221 St. Sebastian (56), *extremely fine, from M. Robert-Dumesnil's collection* 1
46. 0. 0 222 ST. HUBERT (57), A WONDERFULLY BRILLIANT IMPRESSION, IN ADMIRABLE CONDITION, *with margin. It was formerly in Mariette's collection, and his autograph appears on the front and on the back of the print.* IT IS WITHOUT DOUBT THE FINEST IMPRESSION KNOWN *of the chef-d'œuvre of Albert Durer's Works, and is fairly entitled to be called* UNIQUE . . . 1

8. 0. 0 223 St. Hubert (57),
AN EXTREMELY FINE IMPRESSION, *printed on satin*, PROBABLY UNIQUE, *from Mr. Beckford's collection* 1

1. 16. 0 224 St. Anthony sitting reading (58),
BRILLIANT IMPRESSION, *with large margin*, EXTREMELY RARE . . . 1

8. 0. 0 225 St. Jerome praying, *an etching* (59),
BRILLIANT IMPRESSION, *with considerable burr, excessively scarce* 1

6. 0. 0 226 St. Jerome in his Study (60),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

1. 13. 0 227 St. Jerome in Penitence (61),
A MOST BRILLIANT IMPRESSION, AND VERY RARE 1

4. 0. 0 228 The Penance of St. John Chrysostom (63),
SUPERB IMPRESSION, *in the most perfect condition, with large margin*, EXTREMELY RARE, *from M. Robert-Dumesnil's collection* . . . 1

1. 4. 0 229 The Three Winged Boys (66), *very fine* . 1

3. 16. 0 230 The Witch (67), *a brilliant impression, and very rare* 1

2. 8. 0 231 Apollo and Diana (68), *a brilliant impression* 1

2. 12. 6 232 The Satyr's Family (69), *remarkably fine* . 1

16 .. 233 Studies of five Figures (70), *an iron plate, very fine* 1

1. 19. 0 234 The Rape of Amymone (71),
SUPERB IMPRESSION, AND VERY RARE . 1

10 .. 235 Pluto carrying off Proserpine (72), *an iron plate, extremely fine, before the plate was corroded* 1

3. 3. 0 236 Jealousy (73),
A MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1

9. 9. 0 237 Melancholy (74),
SUPERB IMPRESSION, IN THE MOST PERFECT CONDITION, EXCESSIVELY RARE . . . 1

12 .. 238 The Four naked Women (75), *extremely fine* . 1

3. 3. 0 239 Indolence (76),
SUPERB IMPRESSION, *from Mariette's collection, whose autograph is on the front and back of the print* 1

3. 15. 0 240 The Great Fortune (77),
MOST SUPERB IMPRESSION, *in matchless condition*, PROBABLY THE FINEST KNOWN, AND OF THE UTMOST RARITY 1

241 The Little Fortune (78),
brilliant impression, and extremely rare . 1

1. 3. 0 242 Divine Justice, or as called by Albert Durer in his Journal, Nemesis (79), *a most brilliant impression* . 1

1. 4. 0 243 The Little Courier (80), *a brilliant impression* 1

16. 0 244 The Lady on horseback (82), *very fine* . 1

1. 4. 0 245 The Peasant and his Wife (83), *a brilliant impression* 1

1. 14. 0 246 The Cook (84), *a brilliant impression* . 1

1. 10. 0 247 The Turk and his Family (85), *a superb impression* 1

2. 12. 6 248 The Three Peasants (86), *a brilliant impression* 1

16 . 249 The Standard Bearer (87), *extremely fine, from Mr. Esdaile's collection* 1

12. 12. 0 250 THE MEETING OF WARRIORS (88), SUPERB IMPRESSION, AND EXTREMELY RARE 1

11 . 251 The Peasant at Market (89), *extremely fine* . 1

1. 7. 0 252 Peasants dancing (90), *extremely fine* . 1

16 . 253 The Bagpiper (91), *extremely fine* . 1

1. 2. 0 254 Le Violent (92), *extremely fine and rare, from Sir Joshua Reynolds's and Mr. Esdaile's collections* . 1

2. 3. 0 255 Man and Woman sitting on a bank (93), *brilliant impression, and very rare* . 1

5. 5. 0 256 THE LADY AND GENTLEMAN, WITH DEATH BEHIND A TREE (94), SUPERB IMPRESSION, *in matchless state, with large margin,* EXTREMELY RARE, *from M. Robert-Dumesnil's collection* . . . 1

13 . 257 The monstrous Hog, *exhibited at Landsee in* 1496 (95), MOST BRILLIANT IMPRESSION . . 1

13 . 258 The smaller plate of a Horse (96) *extremely fine* 1

2. 1. 0 259 The larger plate of a Horse (97), SUPERB IMPRESSION, *with large margin* . 1

9. 9. 0 260 THE KNIGHT OF DEATH, *probably the portrait of Franz von Sickingen* (98), SUPERB IMPRESSION, AND EXTREMELY RARE 1

12 . 261 Landscape with a cannon (99), *extremely fine* 1

3. 3. 0 262 SHIELD OF ARMS, HAVING A COCK AS A CREST (100), BRILLIANT IMPRESSION, *extremely rare* . 1

10. 10. 0 263 SHIELD OF ARMS, ON WHICH IS A SKULL (101), A MOST SUPERB IMPRESSION, *in the most perfect condition* 1

2. 0. 0 264 Portrait of Albert Elector of Mayence (102), *very fine* 1

1. 1. 0 265 Portrait of Albert Elector of Mayence, profile (103), *brilliant impression, from M. Debois's collection* 1

1. 9. 0 266 Portrait of Frederic the Wise, Duke of Saxony (104), *extremely fine and very rare* . . . 1

2. 10. 0 267 Portrait of Melanchthon (105),
SUPERB IMPRESSION, *from Mr. Beckford's collection* 1

19 . 268 Portrait of Pirckheimer, *the intimate friend of Albert Durer* (106), EXTREMELY FINE, *from Mr. Beckford's collection* 1

4. 1. 0 269 PORTRAIT OF ERASMUS, *drawn from the life by* ALBERT DURER (107),
MOST SUPERB IMPRESSION, AND EXTREMELY RARE 1

2. 6. 0 270 PORTRAIT OF JOACHIM PATENIER, *painter of Dinant* (108),
BRILLIANT IMPRESSION *of one of the rarest of Albert Durer's works* 1

3. 10. 0 271 SMALL PRINT OF A BOAR, WALKING TOWARDS THE RIGHT, BEAUTIFUL IMPRESSION, *undescribed by any author*, AND MOST PROBABLY UNIQUE . . 1

1. 0. 0 272 The Entombment, engraved by an unknown artist, after *Albert Durer*,
first state before any address, a brilliant impression 1

WOODCUTS.

1. 5. 0 273 Samson (2); The Wise Men's Offering (3); The Flagellation (8); The Ecce Homo (9); The Entombment (12, 13); and the Descent into Hell (14), *very fine* 6

3. 6. 0 274 The smaller set of the Passion of Our Lord (16—52), *extremely fine* 37

3. 0. 0 275 Set of Illustrations of the Apocalypse (60—75), *extremely fine* 16

2. 9. 0 276 Set of the Life of the Virgin (76—95), *first states before the letter-press on the back of the prints, very fine and rare* 20

16 . 277 The Crucifixion (59); The Holy Family (96, 97, 99, 100, 101, 102), *very fine* 7

15 . 278 St. Christopher (104); St. Stephen and other Saints (108); St. George (111); St. Jerome (114); Three Bishops (118); and the Penance (119), *very fine* 6

1. 5. 0 279 Martyrdom of St. Catherine (120); The Trinity (122); St. Gregory performing Mass (123); Herodias (125, 126); and Hercules (127), *very fine* 6

1. 11. 0 280 The Bath (128); The Knight (131); Death and the Soldier (132); The Rhinoceros (133); Siege of a Town (137); St. Barbara and St. Catherine (*Appendix* 24, 25), *very fine* 7

16 . 281 Portrait of the Emperor Maximilian, *very fine and rare* 1

2. 0. 0 282 The Triumphal Arch of the Emperor Maximilian,
a very fine set of the Vienna edition of 1799

THIRD DAY'S SALE.

(The Numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

W. HOLLAR.

LOT

283 Portrait of Hollar; Heads of Negroes, &c. *very fine* 4

284 Portrait of Mark Garrard, after *himself*, *very fine and rare* 1

285 Portraits of Albert Durer and his Father, *with counterproofs*, *fine and rare* . . 4

286 THE DANCE OF DEATH, AFTER HOLBEIN, FIRST STATES, *with the borders, and many before the monograms of the artists*, EXTREMELY FINE AND RARE 30

287 DESIGN FOR A MAGNIFICENT CHALICE, after ANDREA MANTEGNA, A SUPERB IMPRESSION . 1

288 Antwerp Cathedral, FIRST STATE, *with a single line of inscription, and before the additional work on the right*, VERY FINE 1

289 Views of Islington, Strasburg Cathedral, Landscapes after Dutch Masters, &c., *fine* . . 6

290 The Hanging Hare, after *Boel*, *very fine and rare* 1

291 Four of the set of Costumes, and the Seasons, half lengths, *the inscriptions cut off* . 8

292 The large plate of the Muffs, and a small plate of a single one, *extremely fine* . . 2

293 The Cat's Head, *a brilliant impression* . 1

H. HONDIUS.

294 Upright Landscape with figures, *very fine* 1

THE HOPFERS.

295 The Crucifixion (14); and the Last Judgment (15), by *D. Hopfer*, *first states*, *very fine*; and the Portrait of Erasmus, by *J. Hopfer*, *rare* . . 3

HORIZONTI, &c.

2..6 296 View in Rome, *first state;* and St. Francis in a Landscape, by *Grimaldi, very fine* . . 2

J. HOUBRAKEN.

1..9..0 297 William Waynflete, FINE PROOF *before the letters* 1

KAREL DU JARDIN.

4..0..0 298 The loaded Mules (2),
FINE PROOF BEFORE THE NUMBER . 1

1..1..0 299 The Cow and Calf (3),
FINE PROOF BEFORE THE NUMBER . 1

2..15..0 300 The Two Horses (4),
FINE PROOF BEFORE THE NUMBER . 1

1..11..0 301 The Dogs (5),
FINE PROOF BEFORE THE NUMBER . 1

1..8..0 302 The Goats (7), *with the number;* and the Hogs (8), FINE PROOF BEFORE THE NUMBER . 2

13 .. 303 The Four Goats (13),
FINE PROOF BEFORE THE NUMBER . 1

3..9..0 304 Landscape with a waterfall (19),
FINE PROOF BEFORE THE NUMBER . 1

1..1..0 305 The Two Muleteers (20),
FINE PROOF BEFORE THE NUMBER . 1

1..1..0 306 Landscape with Cattle (22),
FINE PROOF BEFORE THE NUMBER . 1

5..5..0 307 The Shepherd behind a Tree (23),
FINE PROOF BEFORE THE NUMBER . 1

11 .. 308 The Oxen (24),
FINE PROOF BEFORE THE NUMBER, *but the upper margin is cut off* . . 1

1..0..0 309 The Ox and the Ass (26),
FINE PROOF BEFORE THE NUMBER . 1

2..0..0 310 The Battle Field (28),
FINE PROOF BEFORE THE NUMBER . 1

1..1..0 311 The Mule with a bell (29),
FINE PROOF BEFORE THE NUMBER . 1

1..11..0 312 The Ox and the Calf (30),
FINE PROOF BEFORE THE NUMBER . 1

3..16..0 313 The Flock of Sheep and Goats (33),
FINE PROOF BEFORE THE NUMBER . 1

314 The Cows, Bull and Calf (34),
FINE PROOF BEFORE THE NUMBER . 1

315 Sheep lying down (35, 37),
FINE PROOFS BEFORE THE NUMBERS . 2

316 Sheep (36, 42),
FINE PROOFS BEFORE THE NUMBERS . 2

P. DE JODE.

317 The Visitation, after RUBENS,
EXTREMELY FINE AND RARE . 1

JORDAENS.

318 Cacus stealing the Cows of Hercules, *etching by Jordaens, very fine* . . 1

LUCAS KILIAN.

319 Portrait of Count Walter Leslie, *very fine* 1

LUCAS KRUG.

320 The Adoration of the Magi (2), *very fine and rare* 1

P. DE LAER.

321 Set of eight of Animals (1—8), *extremely fine old impressions* 8

G. LAIRESSE.

322 The Consecration of Solomon, *very fine* . 1

S. DE LAULNE.

323 Six Mythological Subjects, *very fine* . 6

H. S. LAUTENSACK.

324 Landscape with buildings (36), *a brilliant impression* 1

W. P. LEEUW.

325 The Wolf Hunt, after RUBENS, *very fine* . 1

LUCAS VAN LEYDEN.

326 DAVID PLAYING BEFORE SAUL (27),
EXTREMELY FINE AND VERY RARE . 1

327 The Repose in Egypt (38),
BEAUTIFUL IMPRESSION, AND EXTREMELY RARE 1

328 THE DANCE OF THE MAGDALEN (122),
BRILLIANT IMPRESSION, EXCESSIVELY RARE, *from M. Scitivaux's, and M. Debois's collections* 1

329 The Magician Virgil suspended from a window (136), *in competition with which Albert Durer engraved his celebrated print of the Knight of Death,*
SUPERB IMPRESSION, AND EXTREMELY RARE, *from the Durand collection* . . 1

J. LIEVENS.

330 St. Francis seated in a Cavern (6), FIRST STATE, *the plate much larger, and before the initials,*
VERY FINE AND RARE, *from Mr. Wilson's collection, with an impression of the reduced plate* . 2

J. LINNELL.

331 The Journey to Emmaus, *designed and engraved by J. Linnell, proof* 1

D. LOGGAN.

332 Portrait of Archibald Earl of Argyll,
SUPERB PROOF BEFORE ANY LETTERS, EXTREMELY RARE 1

G. LONGHI.

333 La Madonna del Lago, after *Lionardo da Vinci, very fine* 1

J. MAC ARDELL.

334 Time clipping Cupid's wings, after *Van Dyck, brilliant proof before any letters* . . 1

ANDREA MANTEGNA.

335 THE ENTOMBMENT (3),
SUPERB IMPRESSION, AND EXTREMELY RARE 1
*** "*Cette estampe, dont Vasari fait mention, est une des plus parfaites de l'œuvre d'André Mantegne, tant pour le dessein, que pour les expressions de la Gravure.*"—BARTSCH.

336 Combat between two Tritons (17),
EXTREMELY FINE AND RARE . 1

337 COMBAT OF MARINE GODS (18),
MOST BRILLIANT IMPRESSION, *in capital condition*, EXCESSIVELY RARE, *from Sir Mark Sykes's collection* 1

MARINUS.

15 - 338 The Flight into Egypt, after *Rubens*, *very fine, from Mr. Hibbert's collection* . 1

J. MARTIN.

15 - 339 BELSHAZZAR'S FEAST,
A VERY FINE IMPRESSION *of the first plate, very rare* 1

MASSARD.

5 - 340 The Five Saints, after *Raffaelle, fine* . 1

A. MASSON.

8.15.0 341 PORTRAIT OF DE BRISACIER, THE GREY HEADED MAN, BRILLIANT PROOF BEFORE THE LETTERS, EXTREMELY RARE . . . 1

THE MASTER OF 1466.

7.15.0 342 AN INITIAL LETTER 𝔇 (95), *composed of three men and two hounds, one of the former carries a portion of a rock on his shoulder,*
EXTREMELY FINE AND RARE, *from the Duke of Buckingham's collection* . 1

9-0-0 343 AN INITIAL LETTER 𝔯 (100), *composed of chimerical animals fighting,*
EXTREMELY FINE AND RARE, *from the Duke of Buckingham's collection* . . 1

19-0-0 344 A PATINE. *In the centre is St. John in the Isle of Patmos, and round this subject the four Fathers of the Church, and the symbols of the four Evangelists, (Bartsch, T. vi. p. 47.)*
EXTREMELY FINE IMPRESSION, IN THE FIRST STATE, *before the date was altered to* 1467, EXCESSIVELY RARE, *from Mr. Coningham's collection* . 1

10 - 345 St. Peter holding the key, *very rare* . 1

J. MATHAM.

1.2.0 346 The Seven Cardinal Virtues, *a very fine set* 7

ISRAEL VAN MECKEN.

2.4.0 347 The Disciples at Emmaus (21),
VERY FINE AND RARE . . 1

20 . 0 . 0 348 THE DEATH OF THE VIRGIN (40),
MOST BRILLIANT IMPRESSION, IN PERFECT CONDITION, AND EXTREMELY RARE . 1

3 . 3 . 0 349 Man and Woman sitting on a bed (179),
BRILLIANT IMPRESSION, *and very rare* . 1

ANDREA MELDOLLA.

6 . 350 The Infant Saviour and St. John embracing, &c. (63),
second state, extremely fine . . . 1

C. MELLAN.

1 . 0 . 0 351 The Head of Christ, *engraved in a continuous spiral line, very fine; with the copy* . . . 2

G. MOCETTO.

12 . 0 . 0 352 THE CALUMNY OF APELLES, *with the Piazza of S. S. Giovanni é Paolo at Venice in the background, described by Bartsch* (T. 13, p. 113, No. 10) *as the work of an anonymous artist, but very justly considered by the late Mr. Ottley as* UNDOUBTEDLY BY THE HAND OF MOCETTO,
SUPERB IMPRESSION IN THE FIRST STATE, *before much additional work and the address,* EXCESSIVELY RARE 1

NICOLETTO DA MODENA.

15 . 15 . 0 353 St. Sebastian fastened to the Pillar of a ruined Building,
UNKNOWN TO BARTSCH, EXTREMELY FINE AND RARE 1

BENEDETTO MONTEGNA.

13 . 13 . 0 354 The Agony in the Garden (4),
SUPERB IMPRESSION AND EXTREMELY RARE, *from Sir M. Sykes's and Mr. Wilson's collections* . 1

RAFFAELLE MORGHEN.

5 . 0 . 0 355 LA MADONNA DELLA SEGGIOLA, AFTER RAFFAELLE,
FINE PROOF WITH OPEN LETTERS . 1

9 . 5 . 0 356 THE QUEEN OF SICILY, AFTER RAFFAELLE,
SUPERB PROOF BEFORE ANY LETTERS . 1

J. MORIN.

19 . 357 The Virgin and Child, after *Titian;* and the Portrait of Cardinal Borromeo, *fine* . . . 2

J. MULLER.

358 The Raising of Lazarus, after *Bloemart, very fine* 1

F. MULLER.

359 St. John, after *Domenichino, fine, but with the date of* 1812 1

H. NAIWINCX.

360 Upright Landscapes (4, 5), *very fine* . 2

NANTEUIL.

361 Portrait of Pompone de Bellievre,
FIRST STATE, *before the mark after the word "Sculpebat,"*
EXTREMELY FINE, *from the Durand collection* 1

GILLES NEYTS.

362 Tobit and the Angel (4), *first state, with the address of Huyssens;* and a Landscape with a town (6), *very fine and rare* . . . 2

NIELLO.

363 DESIGN FOR AN ARABESQUE ORNAMENT, BY PELLEGRINI DA CESIO, *(Duchesne 359)*,
VERY FINE AND EXTREMELY RARE . 1

P. NOLPE.

364 Elijah and the Ravens, after *Peter Potter*; and Daniel in the Lions' Den, after *Rubens*, by *Blooteling, very fine* 2

J. VAN NOORDT.

365 The Temple of the Sibyl at Tivoli, after *P. Lastman, before the retouch, very fine* . 1

WENCESLAUS OF OLMUTZ.

366 The Annunciation (2),
EXTREMELY FINE AND RARE . 1

P. G. VAN OS, &c.

367 Bull and Sheep, by *Van Os;* and the Death of the Fox, by *Howitt* . . 2

OSTADE.

9 . 368 Head of an old Man (1), and Head of an old Woman (2), *first states, before the border lines or initials, very fine* 2

10 . 369 The Laughing Peasant (4), *with the background, very fine* 1

1 . 6 . 0 370 The Hurdy Gurdy Player (8), *first state, with slight marginal line, &c. very fine and rare* . 1

2 . 6 . 0 371 Rustic Courtship (11), *with the long* s *in the name of Ostade, and with much less work than in the later impressions, remarkably fine and very rare* . 1

3 . 6 . 0 372 Man and Woman conversing (12),
A BRILLIANT IMPRESSION, *before the lines on the man's coat, with much burr, extremely rare* . 1

5 . 5 . 0 373 The Empty Pitcher (15), *a remarkably fine impression* 1

1 . 1 . 0 374 The Schoolmaster (17), *the second state of Weigel, extremely fine* . . . 1

1 . 2 . 0 375 The Singers at a window (19), *third state, very fine* 1

2 . 12 . 6 . 376 The old Man leaning on a stick (20), *first state, before the marginal line was engraved, very fine* . 1

2 . 10 . 6 377 Interior of a Barn (23), *second state of Weigel, before the lines on the beam, &c., very fine* . 1

1 . 16 . 0 378 Man and Woman walking (24), *first state, before the marginal line, very fine and rare* . . 1

1 . 7 . 0 379 The Smoker and the Drinker (24A), *first state, with a slight marginal line, extremely fine, with large margin* 1

1 . 12 . 0 380 Two Boys fishing from a Bridge (26), *second state, before the border line was strengthened, very fine* 1

1 . 17 . 0 381 The Spectacle Seller (29), *before the retouch, extremely fine* 1

4 . 15 . 0 382 Woman spinning (31), *before much additional work, and before the step in front was defined, extremely fine, with large margin* . . . 1

6 . 6 . 0 383 The Painter (32),
A VERY FINE PROOF *before the verses at bottom,* EXTREMELY RARE . . . 1

12 . 384 The Male Nurse (33), *second state, before much additional work* 1

2 . 0 . 0 385 The Grace (34), *first state, before the cap on the man's head, extremely fine, and very rare* . 1

1 . 11 . 0 386 The Knife-Grinder (36), *first state, with slight marginal line, very fine, with large margin* . 1

2. 2. 0 387 Man and Woman conversing (37), *first state, with large margin, extremely fine* . 1

1. 2. 0 388 The Backgammon Players (39), *first state, with the defective biting, very fine, with large margin* . 1

2. 15. 0 389 The Pig Killer (41), *second state, before much additional work, extremely fine* . . 1

1. 5. 0 390 The Peasant paying his reckoning (42), *second state, but before the gridiron, fine, and very rare* . 1

3. 10. 0 391 The Quack (43), *first state, before the group of children on the left; with large margin*, VERY FINE AND RARE 1

12. 0. 0 392 THE FAMILY (46),
SUPERB FIRST IMPRESSION, *with a slight marginal line, and before the lines on the stairs, &c.*,
EXTREMELY RARE . . 1

2. 10. 0 393 The Village Festival (47), *before the cross lines on the gable-end of the house, very fine and rare* . 1

3. 10. 0 394 The Village Festival (47), *before the cross lines on the gable-end of the house, a pure and delicate impression* 1

6. 6. 0 395 The Dance (49),
the finished plate, but before much additional work, VERY FINE AND RARE . 1

OVERBECK, &c.

6 . 396 The Annunciation and the Visitation; the Jews lamenting by Babylon, after *Bendemann;* and the Alphabet, after *Correggio*, by *Morghen, fine* . 3

PARMIGIANINO, &c.

2. 6 397 St. James (12); Virgin and Child, by *Carlo Maratti, proof*, &c. . . 4

CRISPIN PASSE.

6. 0. 0 398 Portrait of Queen Elizabeth, holding a sceptre,
FIRST STATE, SUPERB IMPRESSION, EXTREMELY RARE, *with large margin* . 1

SIMON PASSE.

1. 15. 0 399 Portrait of Charles I. when Prince of Wales, MAGNIFICENT IMPRESSION, *with large margin*, EXTREMELY RARE; and the Portrait of Rivetus, *very fine* . 2

G. PENCZ.

400 Medea (71); Virginius killing his Daughter (84), and the Portrait of Pencz (*Sup.* 1), *extremely fine* 3

401 The Siege of a Town (86), *first state, before the address, very fine and rare* 1

J. U. PILGRIMSTAB.

402 THE KNIGHT ATTENDED BY HIS SQUIRE (10), VERY FINE AND EXTREMELY RARE . 1

FRANCIS PLACE.

403 Portrait of General Lambert, *mezzotint, very fine and rare, with large margin* . 1

A. PODESTA, &c.

404 Bacchus and Ariadne, after *Titian, from the picture in the National Gallery;* and the Nativity, after *Paul Veronese,* by *Piccioni, very fine* . . . 2

F. POILLY.

405 The Flight into Egypt, after *Guido, extremely fine* 1

P. PONTIUS.

406 Thomyris and the Head of Cyrus, after RUBENS, *very fine* 1

PAUL POTTER.

407 Subjects of Animals, called the BULL-BOOK (1—8) EXTREMELY FINE OLD IMPRESSIONS, *with the numbers* 8

408 The Piping Shepherd (15), *with the address of De Jonge,* VERY FINE AND RARE 1

409 Two Horses (12), BRILLIANT IMPRESSION, AND VERY RARE . 1

GASPAR POUSSIN.

410 One of the circular and one of the oval Landscapes, *very fine and rare* 2

RAIMBACH.

411 Distraining for Rent, after WILKIE, *fine proof with open letters* . . . 1

MARC ANTONIO RAIMONDI, AGOSTINO VENEZIANO, AND MARCO DA RAVENNA.

412 ADAM AND EVE, AFTER RAFFAELLE, BY MARC ANTONIO (1), EXTREMELY RARE . . . 1

413 Abraham's Sacrifice, after RAFFAELLE, by AGOSTINO VENEZIANO (5), SUPERB IMPRESSION, *with margin, from Mr. Esdaile's collection* . . . 1

414 THE MASSACRE OF THE INNOCENTS, AFTER RAFFAELLE, BY MARC ANTONIO, *though very erroneously ascribed by Bartsch* (20), *to Marco da Ravenna*, A MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE, *with a worn impression of the first plate* 2

415 THE LAST SUPPER, AFTER RAFFAELLE, BY MARC ANTONIO (26), SUPERB IMPRESSION OF ONE OF THE RAREST OF HIS WORKS . . . 1

*** "*Cette estampe est une des plus parfaites et des plus rares de Marc Antoine; elle est connue sous le nom de la Cène aux pieds, par ce qu'on voit les pieds de toutes les figures au-dessous de la table.*"—BARTSCH.

416 THE VIRGIN LAMENTING OVER THE DEAD BODY OF THE SAVIOUR, *called La Vièrge au bras nud*, after RAFFAELLE, by MARC ANTONIO (34), A BEAUTIFUL IMPRESSION, AND EXTREMELY RARE 1

417 The Death of Ananias, after RAFFAELLE'S CARTOON, by A. VENEZIANO (42), *very fine and rare* 1

418 St. Paul preaching at Athens, after RAFFAELLE'S CARTOON, by MARC ANTONIO (44), *very fine and rare* 1

419 MARTHA AND MARY ASCENDING THE STEPS, AFTER RAFFAELLE, BY MARC ANTONIO (45), EXTREMELY FINE AND RARE . . . 1

420 The Holy Family, called *La Vièrge a la longue cuisse*, after RAFFAELLE, by MARC ANTONIO (57), *very fine and rare* 1

421 THE VIRGIN AND CHILD, AFTER RAFFAELLE, BY MARC ANTONIO, *very erroneously attributed by Bartsch* (61) *to Marco da Ravenna*, A MOST BEAUTIFUL LITTLE PRINT, SUPERB IMPRESSION, AND OF THE UTMOST RARITY, *from M. Scitivaux's and M. Debois's collections* . . . 1

*** "*This beautiful print, which is certainly by Marc Antonio, was probably engraved by him from a fine original study of Raffaelle, soon after his arrival at Rome.*"—OTTLEY.

45. 0. 0 422 The Virgin and Child, with St. John and St. Elizabeth, called *La Vièrge au Palmier*, after Raffaelle, by Marc Antonio (62),

superb impression, and extremely rare, *from M. Robert-Dumesnil's and M. Debois's collections* 1

*** *C'est une des plus parfaites que Marc Antoine ait gravées d'après Raffaelle, tant du coté du dessein, que de celui de la gravure.*"—Bartsch.

6 - 423 The Martyrdom of St. Lawrence, after *B. Bandinelli* (104) 1

67. 0. 0 424 The Five Saints, after Raffaelle, by Marc Antonio, (113),

a most superb impression, and of the highest quality in every respect, excessively rare 1

1. 3. 0 425 The Cumœan Sibyl, after Raffaelle, by Agostino Veneziano (123), *first state before the retouch, with an impression in the usual state* . . . 1

7. 10. 0 426 Dido, after Raffaelle, by Marc Antonio (187),

extremely fine and rare . . . 1

43. 0. 0 427 Alexander depositing the Books of Homer, after Raffaelle, by Marc Antonio (207)

a magnificent impression, probably the finest known, in matchless condition, with margin, excessively rare . . . 1

12. 15. 0 428 Two Fauns carrying an Infant, engraved by Marc Antonio, after an ancient bas relief (230),

superb impression, and extremely rare, *from Mr. Lloyd's collection* . . . 1

*** "*Il ne se peut rien désirer de plus parfait, tant pour le dessein que pour la gravure, que cette superbe estampe.*"—Bartsch.

25. 0. 0 429 The Judgment of Paris, after Raffaelle, by Marc Antonio (245),

an extremely fine impression of one of the most beautiful, as well as rarest, of the artist's works . . . 1

24. 0. 0 430 Mount Parnassus, after Raffaelle, by Marc Antonio, (247),

a superb impression, and extremely rare, *from M. Debois's collection* . . . 1

10 18 0 431 VENUS APPEARING TO ÆNEAS, IN THE DRESS OF A HUNTRESS, BY MARC ANTONIO (288),
MAGNIFICENT IMPRESSION, AND EXCESSIVELY RARE, *from Sir M. M. Sykes's collection, at the sale of which it produced thirty guineas* . . 1

1 1 0 432 Venus and Cupid, after GIULIO ROMANO, by AGOSTINO VENEZIANO (318), *very fine and rare* . 1

1 3 0 433 Mars, Venus and Cupid, by MARC ANTONIO, probably after FRANCESCO FRANCIA (345), *very fine and rare* 1

4 4 0 434 HERCULES AND ANTÆUS, AFTER RAFFAELLE, BY MARC ANTONIO (346),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

*** " *Cette estampe est un des meilleurs ouvrages de Marc Antoine, tant du coté de la force du dessein que de celui de l'execution de la gravure.*—BARTSCH.

15 4 6 435 APOLLO AND HYACINTHUS, AFTER FRANCIA, BY MARC ANTONIO (348),
SUPERB IMPRESSION, AND EXTREMELY RARE, *from the Duke of Buckingham's collection* . 1

17 10 0 436 NEPTUNE APPEASING THE STORM, AFTER RAFFAELLE, BY MARC ANTONIO (352),
FIRST STATE, *before the retouch or address*, VERY FINE AND EXTREMELY RARE . . 1

3 5 0 437 Statue of Laocoon, by MARCO DA RAVENNA (353), *the only print with the name of the engraver, very fine and rare* 1

15 5 0 438 THE EMPEROR TRAJAN BETWEEN ALLEGORICAL FIGURES OF ROME AND VICTORY, engraved by MARC ANTONIO, after a drawing by RAFFAELLE, from the antique (361),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

*** " *Cette estampe, qui est gravée d'après l'un des bas reliefs de l'arc de Constantin, est une des plus belles et des plus estimées de Marc Antoine.*"—BARTSCH.

15 0 0 439 A MAN STANDING, AND A WOMAN WITH HER FOOT ON A GLOBE, AFTER FRANCIA, BY MARC ANTONIO (377),
MOST BEAUTIFUL IMPRESSION, AND EXCESSIVELY RARE, *from Sir M. M. Sykes's collection* . 1

26 10 0 440 POETRY, AFTER RAFFAELLE, BY MARC ANTONIO (382),
A MAGNIFICENT IMPRESSION, IN THE MOST PERFECT CONDITION, AND EXCESSIVELY RARE . 1

2 .. 441 Poetry, after *Raffaelle* (382), *a fine copy, probably by Marco da Ravenna* . . 1

2 15 0 442 The Pest, after RAFFAELLE, by MARC ANTONIO (417), VERY FINE AND RARE, *from Richardson's and Barnard's collections* . . . 1

1 1 0 443 Group from the Cartoon of Pisa, after *Michael Angelo, a very fine reversed copy from the print by A. Veneziano* (423) 1

31 10 0 444 GROUP OF THREE FIGURES FROM MICHAEL ANGELO'S CARTOON OF PISA, BY MARC ANTONIO, (487), *the Landscape copied from Lucas Van Leyden's print of the Monk Sergius,* SUPERB IMPRESSION, AND EXTREMELY RARE, *from M. Debois's collection* . . 1

13 0 0 445 EQUESTRIAN STATUE OF MARCUS AURELIUS, BY MARC ANTONIO (514), MAGNIFICENT IMPRESSION, AND EXCESSIVELY RARE 1

11 . 446 The Resurrection, *a copy by Marc Antonio, from a woodcut by Albert Durer* (613), *very fine, before the number* 1

2 12 6 447 St. John the Evangelist and St. Jerome, copy by MARC ANTONIO, from a woodcut by ALBERT DURER (643), EXTREMELY FINE AND RARE . . 1

FOURTH DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

REMBRANDT, *see page* 36.

REVERDINO.

LOT

448 David beheading Goliath, *undescribed by Bartsch, very fine and rare* . . 1

J. H. ROOS.

449 Goat and Sheep (12); the Sheep (20); the Heifer, Goat, &c. (26); Sheep near a wall, (27); and Goats and Sheep (37), *very fine and rare, the first, second, fourth, and fifth before the numbers* . . 5

SALVATOR ROSA, &c.

450 The Fall of the Giants, etching by *S. Rosa;* Triumph of Titus, after *G. Romano*, by *Desplaces;* Galatea, after *Coypel*, by *Simonneau*, &c., *fine* . 4

MARTIN ROTA.

451 THE LAST JUDGMENT, after *Michael Angelo*, EXTREMELY FINE AND RARE, *first state, with the address of Guarinoni* . . 1

452 The Portrait of the Archduke Charles of Austria, *extremely fine and rare* . . 1

RUBENS.

453 ST. CATHERINE, *etching by Rubens*, VERY FINE, AND EXTREMELY RARE . 1

2. 1. 0 454 Old Woman with a candle, and a boy, *etching by Rubens, very fine and rare* . . 1

3. 4. 0 455 THE LUXEMBOURG GALLERY, after RUBENS, AN EXTREMELY FINE SET . . 25

PRINCE RUPERT.

1. 7. 0 456 Bust of an Old Man, *mezzotint*, EXTREMELY FINE AND RARE . 1

RUYSDAEL.

10. 10. 0 457 THE TRAVELLERS (4), SUPERB IMPRESSION, AND EXCESSIVELY RARE, *from the Valois and Buckingham collections* . 1

5. 5. 0 458 The Corn Field (5), BEAUTIFUL IMPRESSION, *before the name and address, and before the strong shadow on the trunk of the tree,* EXTREMELY RARE . . 1

REMBRANDT.

The first numbers refer to Wilson's Catalogue; the second (in parentheses) to that of Bartsch.

PORTRAITS OF REMBRANDT.

4. 4. 0 459 Bust of a Young Man resembling Rembrandt, 13 (13), FIRST STATE, *the plate much larger, and the edges uncleaned, very fine and extremely rare, from M. Robert Dumesnil's collection* . . 1

15. . 460 Rembrandt in a round cap, 16 (16), *very fine* 1

19. . 461 Rembrandt and his Wife, 19 (19), *a brilliant impression* 1

6. 0. 0 462 PORTRAIT OF REMBRANDT LEANING ON A STONE SILL, 21 (21), FIRST STATE, BEFORE THE BAND OF THE CAP WAS CONTINUED ROUND THE HEAD, VERY FINE AND EXCESSIVELY RARE . . 1

16. 16. 0 463 REMBRANDT DRAWING, 22 (22), THIRD STATE *according to Wilson, who justly calls it the first, the head only finished, and the plate uneven,* SUPERB IMPRESSION, AND EXTREMELY RARE, ON INDIA PAPER, *from Mr. Barnard's, Mr. Esdaile's, and Mr. Seguier's collections* . . 1

464 REMBRANDT DRAWING, 22 (22),
SIXTH STATE, *according to Wilson, the right hand unshaded, and before the introduction of the landscape,*
A MAGNIFICENT IMPRESSION, AND EXTREMELY RARE, *from M. Robert-Dumesnil's and Mr. Bell's collections* 1

465 PORTRAIT OF REMBRANDT IN AN OVAL, *the cut plate of the rare Sabre Portrait,* 23 (23), *second state, with the angles,* EXTREMELY FINE AND RARE, *from Sir T. Baring's and Mr. Sheepshanks's collections* . 1

SUBJECTS FROM THE OLD TESTAMENT.

466 Abraham entertaining the Angels, 36 (29), *very fine, with the burr* . . 1

467 Abraham dismissing Hagar, 37 (30), *a remarkably fine impression* . 1

468 Abraham with his Son Isaac, 38 (34), *superb impression, and very rare* . 1

469 Abraham's Sacrifice, 39 (35), *extremely fine* . 1

470 The four Prints from a Spanish Book, 40 (36) *first states, very fine and rare* . 4

471 Jacob lamenting the supposed death of Joseph, 42 (38), *a remarkably brilliant impression, from Mr. Hibbert's collection* . . 1

472 Joseph telling his Dream, 41 (37),
FIRST STATE, *very fine and rare, from Sir T. Baring's and Mr. Sheepshanks's collections* . 1

473 Haman and Mordecai, 44 (39), *with the burr,*
EXTREMELY FINE AND RARE . 1

474 David praying, 45 (41), *very fine* . 1

475 Tobit blind, 46 (42), *with a tint added in the printing by the hand of Rembrandt himself, extremely fine* 1

476 THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY, 48 (43),
SUPERB IMPRESSION, *before the shading on the face of Tobit and on his wife's cap, and before the shadow on the wall behind,* EXTREMELY RARE, *and in the most perfect condition* . . 1

SUBJECTS FROM THE NEW TESTAMENT.

477 THE ANGEL APPEARING TO THE SHEPHERDS, 49 (44), MOST BRILLIANT IMPRESSION, PROBABLY THE VERY FINEST KNOWN, EXCESSIVELY RARE, *from Mr. Seguier's collection* 1

478 The Adoration of the Shepherds, 50 (45), *first state, with the white spaces at top, very fine* 1

479 The Adoration of the Shepherds, 51 (46), FIRST STATE, *before the planks*, VERY FINE AND RARE, *on india paper* 1

480 The Circumcision, 52 (47), *first state, with the white spaces, very fine* 1

481 The Circumcision, 53 (48), *a brilliant impression, from the Remy and Astley collections* 1

482 THE PRESENTATION IN THE TEMPLE, 54 (49), FIRST STATE, EXTREMELY FINE AND RARE, *from Baron Denon's and Mr. Seguier's collections* 1

483 THE PRESENTATION, IN REMBRANDT'S DARK MANNER, 55 (60), SUPERB IMPRESSION, *on india paper*, EXCESSIVELY RARE, *from Baron Denon's and Mr. Seguier's collections* 1

484 The Little Flight into Egypt, 57 (52), *the ground not cleared, very fine and rare* 1

485 The Flight into Egypt, 58 (53), *a brilliant impression* 1

486 The Flight into Egypt, 60 (55), *a brilliant impression* 1

487 THE FLIGHT INTO EGYPT, IN THE STYLE OF ELSHEIMER, 61 (56), MOST SUPERB IMPRESSION OF THE FIRST STATE OF THE FINISHED PRINT. *It is on india paper, with large margin, and in the most perfect condition. From Baron Denon's and Mr. Wilson's collections, the latter of whom, in his Catalogue, states it to be* PROBABLY MATCHLESS*; it was also in the late Mr. Seguier's collection, and, regarding its quality and condition, may be fairly called* UNIQUE. 1

488 The Repose in Egypt, 62 (57), *second state, very fine* 1

489 Jesus found by his Parents in their journey to Jerusalem, erroneously called The Return from Egypt, 64 (60), *brilliant impression, and very rare* 1

490 Christ disputing with the Doctors, 69 (65), *first state, before the plate was corroded, very fine* 1

£ 12 0 491 CHRIST PREACHING, CALLED THE LITTLE LA TOMBE, 71 (67),

SUPERB IMPRESSION, *with strong effect of burr*, VERY RARE, *from Mr. Anthony Stewart's collection* 1

6 0 492 The Tribute Money, 72 (68), *second state, very fine, from the Gawet, Baring, and Sheepshanks collections* 1

1 3 0 493 Christ driving the Money Changers out of the Temple, 73 (69) *first state, very fine and rare* . 1

5 0 0 494 JESUS AND THE SAMARITAN WOMAN AT THE WELL, 74 (70), SECOND STATE, *before the name of Rembrandt*, SUPERB IMPRESSION, EXTREMELY RARE, *from the Duke of Buckingham's and Mr. Harding's collections* 1

13 0 495 Jesus and the Samaritan Woman at the Well, 75 (71), *second state, a most brilliant impression* . 1

8 0 496 The small Resurrection of Lazarus, 76 (72), *extremely fine* 1

3 5 0 497 The large Resurrection of Lazarus, 77 (73), *sixth state according to Wilson, but the fourth of Bartsch, before the retouch, very fine and rare* . 1

71 0 0 498 CHRIST HEALING THE SICK, called the HUNDRED GUILDER PIECE, 78 (74),

MOST SUPERB IMPRESSION *of the second state of Wilson*, PROBABLY THE FINEST KNOWN, OF THE UTMOST RARITY, AND IN THE MOST ADMIRABLE CONDITION. *From the collections of Dr. Roy, Mr. Josi, Sir Thomas Lawrence, and Mr. Harding* . 1

7 10 0 499 The Agony in the Garden, 79 (75),

SUPERB IMPRESSION, *covered with burr*, VERY RARE, *from Capt. Lloyd's collection* . 1

44 10 0 500 OUR LORD BEFORE PILATE, 80 (76),

MAGNIFICENT IMPRESSION ON INDIA PAPER, IN THE FIRST STATE, BEFORE THE PLATE WAS REDUCED AT TOP, BEFORE THE INTRODUCTION OF THE BALUSTRADE ON THE RIGHT, AND BEFORE HATCHINGS ON MANY PARTS OF THE FIGURES AND BUILDINGS, EXCESSIVELY RARE . . . 1

*** "*Custody of this print for (more than) a century, traced by its marks:—Collection of P. Remy* 1749, *Mr. Astley, Sir Joshua Reynolds, and the Duke of Buckingham.*" *At the sale of the latter collection in* 1834 *it passed into that of Mr. Harding, and in* 1841 *was purchased by Mr. Maberly.*

24. 10. 0 501 OUR LORD CRUCIFIED BETWEEN TWO THIEVES, 81 (78), SUPERB IMPRESSION, IN THE FIRST STATE, BEFORE THE NAME AND DATE, AND WITH MANY PARTS UNFINISHED, EXTREMELY RARE, *from Baron Denon's, Mr. Wilson's, and Mr. Sheepshanks's collections* . 1

1. 1. 0 502 OUR LORD CRUCIFIED BETWEEN TWO THIEVES, 81 (78), *third state, before the address, very fine, from Mr. Esdaile's collection* . . 1

34. 10. 0 503 THE ECCE HOMO, 82 (87), MAGNIFICENT IMPRESSION, BEFORE THE CROSS LINES ON THE FACE OF THE MAN WHO IS LEANING FORWARD, EXCESSIVELY RARE, *from the collections of M. Borduge, Count Fries, Mr. Wilson, Mr. Garford, & Mr. Harding* 1

32. 0. 0 504 THE DESCENT FROM THE CROSS, 84 (81), SUPERB IMPRESSION, IN THE FINEST STATE, EXTREMELY RARE, *from Baron Denon's and Mr. Sheepshanks's collections* . . 1

2. 17. 0 505 The Crucifixion, an oval plate, 85 (79), *a brilliant impression, and very rare, from Mariette's collection* 1

2. 5. 0 506 The Descent from the Cross, 88 (83), *extremely fine, on india paper, from Mr. Esdaile's collection* . 1

1. 13. 0 507 The Funeral of Our Lord, 89 (84), *a remarkably fine impression* . 1

1. 5. 0 508 Our Lord and the Disciples at Emmaus, 92 (87), *first state, extremely fine and rare, from M. Robert-Dumesnil's collection* . . 1

9 - 509 Our Lord and the Disciples at Emmaus, 93 (88), *very fine* 1

10 - 510 The Incredulity of St. Thomas, 94 (89), *very fine and rare* 1

24. 0. 0 511 THE GOOD SAMARITAN, 95 (90), SUPERB IMPRESSION, IN THE FIRST STATE, WITH THE HORSE'S TAIL WHITE, EXCESSIVELY RARE 1

1. 13. 0 512 The Prodigal Son, 96 (91), *very fine, from Mr. Blackburne's and Mr. Harding's collections* . 1

1. 11. 0 513 St. Peter and St. John at the Beautiful Gate, 98 (94), BRILLIANT IMPRESSION, *on india paper* 1

10. 6 514 The Martyrdom of St. Stephen, 102 (97), *very fine, from Sir T. Baring and Mr. Sheepshanks's collections* 1

9 - 515 St. Philip baptizing the Eunuch, 103 (98), *extremely fine* 1

2. 0. 0 516 The Death of the Virgin, 104 (99), *very fine, from Mr. Josi's collection* . 1

PIOUS SUBJECTS.

1..6..0 517 St. Jerome sitting at the foot of a tree, 105 (100), *very fine, from Marshall Massena's collection* 1

2..11..0 518 St. Jerome kneeling, 106 (101), *first state, in which the arch is not indicated on the right side, extremely fine and rare* . 1

1..19..0 519 St. Jerome sitting before the trunk of an old tree, 108 (103), *second state, brilliant impression, and very rare* 1

6..15..0 520 ST. JEROME, UNFINISHED, 109 (104), SUPERB IMPRESSION, IN MATCHLESS STATE, EXTREMELY RARE, *from M. Robert-Dumesnil's collection* 1

4..0..0 521 ST. JEROME, IN REMBRANDT'S DARK MANNER, 110 (105), FIRST STATE, *before the curtain was reduced,* EXTREMELY FINE AND RARE . 1

25..10..0 522 ST. FRANCIS PRAYING, 112 (107), SECOND STATE, SUPERB IMPRESSION, AND EXCESSIVELY SCARCE . . 1

FANCY PIECES.

7..5..0 523 THE MARRIAGE OF JASON AND CREUSA, 116 (112), SUPERB FIRST STATE, *on india paper,* EXTREMELY RARE, *from Mr. Pole Carew's and Mr. Sheepshanks's collections* . . 1

16.. 524 The Star of the Kings, 117 (113), *most brilliant impression, from Mr. Barnard's collection* 1

10..5..0 525 The four Hunting pieces, 118-121 (114-117), *a very fine set, the second print being in an undescribed and probably unique state. The plate is very uneven at the sides, and has been afterwards reduced. This set was formerly in Mr. Pole Carew's and Mr. Sheepshanks's collections* . . 4

1..0..0 526 Three Oriental Figures, 122 (118), *superb impression, with large margin* . 1

6..10..0 527 THE SPANISH GIPSY, 124 (120), BRILLIANT IMPRESSION, EXTREMELY RARE, *from the Camesina collection* . . 1

2..10..0 528 The Rat Killer, 125 (121), *extremely fine and rare* 1

1..1..0 529 The Goldsmith, 127 (123), *remarkably fine, on india paper* 1

12.. 530 The Pancake Woman, 128 (124), *very fine, from Sir T. Baring's and Mr. Sheepshanks's collections* 1

11 .. 531 The Sport of Kolef, 129 (125),
first state, extremely fine and rare . 1

3..10..0 532 THE JEWS' SYNAGOGUE, 130 (126),
A MOST BEAUTIFUL IMPRESSION, *very rare, from Sir T. Baring's and Mr. Sheepshanks's collections* 1

3..6 533 The Schoolmaster, 131 (128), *very fine* . 1

13 .. 534 Peasants travelling, 134 (131), *remarkably fine, on india paper* 1

8 .. 535 The Jew with a high cap, 135 (133), *very fine* 1

1..1..0 536 An old Man with a boy, 135* (33),
extremely fine, from Mr. Pole Carew's collection 1

1..1..0 537 THE ONION WOMAN, *Daulby* 133 (134),
VERY FINE AND EXTREMELY RARE . 1

1..7..0 538 A Man meditating, 146 (144), *first state before two small specks which, in the second impression appear on the right and left of the wick of the candle, very fine and rare* 1

17 .. 539 The Persian, 150 (152), *remarkably fine* . 1

1..9..0 540 The Hog, 154 (157), *second state, very fine and rare, from Mr. Hibbert's collection*, and a good copy of the little Dog 2

*** *The Works of Rembrandt are continued at page* 50.

THE SADELERS.

2 .. 541 Subjects, after *Basan*, &c., by *G. and J. Sadeler, fine* 3

H. SAFTLEVEN.

2..14..6 542 The large Tree (28),
EXTREMELY FINE AND VERY RARE, *from the Van Putten collection* . . . 1

G. SCHALCKEN, &c.

6 .. 543 Portrait of Gerard Douw, and the Portrait of John Lutma, by *himself, very fine* . . 2

G. F. SCHMIDT.

1..7..0 544 The Two Peasants, after *Ostade, extremely fine* 1

2..1..0 545 Portrait of Louis de la Tour Comte d'Evreux, after *Rigaud, fine proof before any letters* . . 1

MARTIN SCHOENGAUER.

10..5..0 546 THE FLIGHT INTO EGYPT (7),
SUPERB IMPRESSION, *with good margin*, EXTREMELY RARE . . . 1

547 CHRIST MOCKED (13),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

548 THE DESCENT INTO HELL (19),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

549 THE DEATH OF THE VIRGIN (33),
SUPERB IMPRESSION, AND EXTREMELY RARE, *from the Strawberry Hill collection* . . 1

550 The Valet of the Suite of Cups, one of the Trappola Cards *(B. T. 10, p. 78, No. 24), extremely rare* 1

ANNA MARIA SCHURMAN.

551 *Her Portrait, engraved by herself, very fine and rare* 1

W. SHARP.

552 THE DOCTORS OF THE CHURCH, AFTER GUIDO,
BRILLIANT PROOF BEFORE THE LETTERS 1

553 PORTRAIT OF JOHN HUNTER, AFTER SIR J. REYNOLDS,
SUPERB PROOF BEFORE THE LETTERS . 1

LOUIS A SIEGEN.

554 PORTRAIT OF AMELIA ELIZABETH LANDGRAVINE OF HESSE, 1643,
BRILLIANT IMPRESSION, AND EXTREMELY RARE, *an admirable specimen of the works of the inventor of the art of mezzotint engraving* . 1

H. SNYERS.

555 The Adoration of the Virgin, after RUBENS, *very fine* 1

VIRGIL SOLIS.

556 Set of the Liberal Sciences (190—196); and Pilate washing his hands, *woodcut, extremely fine* . 8

P. SOUTMAN.

557 The Lion Hunt, after RUBENS, *a brilliant impression* 1

SPAGNOLETTO.

558 St. Jerome (4), *very fine and rare* . 1

SPANISH PRINTS.

559 Views of the Exterior and Interior of the Escurial, by *Spanish engravers, fine* . . 12

D. VAN STAREN.

2. 10. 0 560 The Calling of St. Peter and St. Andrew (3), VERY FINE AND RARE . . 1

2. 3. 0 561 St. Bernard adoring the infant Christ (8), VERY FINE AND RARE . . 1

D. STOOP.

4. 0. 0 562 THE SET OF HORSES (1—12), *wanting the numbers* 1, 3, 5, and 10, MAGNIFICENT PROOFS BEFORE THE NUMBERS, EXTREMELY RARE, AND IN CAPITAL CONDITION . . 8

SIR ROBERT STRANGE.

3. 3. 0 563 THE READING MAGDALEN, AFTER CORREGGIO, BRILLIANT PROOF *with large margin*, EXTREMELY RARE 1

4. 4. 0 564 Portrait of Charles I. in his robes, after *Van Dyck*, AN EXTREMELY FINE IMPRESSION . 1

L. SUAVIUS, &c.

2. 565 St. Peter and St. John, by *Suavius;* and Marie de Medicis on horseback, by *Simonneau* . 2

SUYDERHOEF.

4. 5. 0 566 INTERIOR WITH PEASANTS FIGHTING, after OSTADE, EXTREMELY FINE IMPRESSION, *before the address of De Jonge, but with the white chalk marks*, VERY RARE 1

16. 567 Portrait of Gilles de Glarges, after *Mierevelt*, VERY FINE 1

SWANEVELT.

13. 568 Landscape with a waterfall (80); Evening (81); and the Wooden Bridge (82), *first states, extremely fine* 3

15. 569 The loaded Asses (112), and the Mountain (113), upright landscapes, *first states, brilliant impressions* 2

D. TENIERS.

9. 570 The Temptation of St. Anthony, *very fine* . 1

1. 15. 0 571 The Dutch Merrymaking, and the Bagpiper, *very fine and rare* 2

P. TESTA, &c.

4. 572 The Disciples at Emmaus, by *Swaneburgh;* The Birth of Achilles, by *Testa;* and Boars, by *Ridinger, fine* . 3

FIFTH DAY'S SALE.

(The Numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

ADRIAN VAN DE VELDE.

LOT

573 SET OF TEN PLATES OF DIFFERENT ANIMALS (1—10), BRILLIANT IMPRESSIONS, AND EXTREMELY RARE 10

574 The Cow and two Sheep (11), and the Ox and Sheep (12), BRILLIANT IMPRESSIONS, *on india paper* . 2

JOHN VAN DE VELDE.

575 Four Night Scenes, and Spring, *very fine* . 5

576 An Incantation Scene, *very fine* . . 1

VAN DYCK.

577 CHRIST CROWNED WITH THORNS
FIRST STATE, *with the letters, before the word Regis*, after *Privilegio*, &c., SUPERB IMPRESSION, AND EXTREMELY RARE . . . 1

578 TITIAN AND HIS MISTRESS,
MAGNIFICENT IMPRESSION, *before the words Titian Inventor, and the address of Bon Enfant; in capital condition, with large margin*, EXCESSIVELY RARE . 1

579 PORTRAIT OF VAN DYCK,
THE PURE ETCHING *of the head only*, EXTREMELY FINE AND RARE . . . 1

580 PAUL PONTIUS,
FINE PROOF BEFORE THE LETTERS, EXTREMELY RARE 1

581 FRANCIS SNYDERS,
FINE PROOF *of the head only* BEFORE THE LETTERS, EXTREMELY RARE . . 1

582 JUSTUS SUTTERMANS,
FINE PROOF BEFORE THE LETTERS, EXTREMELY RARE 1

12.5.0 583 LUCAS VOSTERMANS,
BRILLIANT PROOF BEFORE THE LETTERS, EXTREMELY RARE . . . 1

5.5.0 584 Sir Kenelm Digby, after VAN DYCK, by VOERST,
SUPERB PROOF BEFORE THE LETTERS, *with large margin*, EXTREMELY RARE . . 1

2.1.0 585 Portraits of De Mallery, and Le Roy, after VAN DYCK, by VORSTERMAN, *the latter a fine proof* . . 2

LUCAS VAN UDEN.

3.5.0 586 Landscape with buildings, after *his own design* (48); and Landscape with cattle, after *Rubens* (57), *very fine* 2

VERBOOM.

10.6 587 A Landscape (1), *very fine* . . 1

G. VERTUE.

2.2.0 588 THE ARUNDEL FAMILY, AFTER VAN DYCK,
SUPERB PROOF BEFORE THE LETTERS, EXTREMELY RARE 1

12.. 589 The Eliot Family, *engraved on a silver plate;* and the Duke of Schomberg, by *J. Smith* . . 2

ÆNEAS VICO.

1.0.0 590 The Academy of Baccio Bandinelli (49), *before the name of Vico, very fine and rare* . 1

F. VILLAMENA.

6 . 591 The Descent from the Cross, after *Baroccio, fine proof before the letters* . . . 1

CORNELIUS VISSCHER.

13. 592 Portrait of Cornelius Visscher, by *himself*, 1649, *very fine* 1

7.15.0 593 THE PANCAKE WOMAN,
BRILLIANT PROOF BEFORE THE ADDRESS OF DE JONGE, EXTREMELY RARE . . 1

10.0.0 594 THE RAT CATCHER,
SUPERB PROOF BEFORE THE LETTERS, *in capital condition, with margin*, EXTREMELY RARE . 1

4.4.0 595 INTERIOR WITH PEASANTS, called THE SKATERS, after OSTADE,
MAGNIFICENT PROOF BEFORE THE LETTERS, VERY RARE, *from Mr. Esdaile's collection* . 1

4..10..0 596 Portrait of Gellius de Bouma,
SUPERB IMPRESSION, *before the date, &c.* . 1

JOHN VISSCHER.

4..0..0 597 THE SPINNERS, AFTER OSTADE,
MAGNIFICENT PROOF BEFORE ANY LETTERS, EXTREMELY RARE . . . 1

3..3..0 598 Interior with Peasants dancing, called BERGHEM'S BALL,
very fine and rare . . . 1

F. VIVARES.

12 .. 599 Landscape with figures and buildings, after HOBBIMA,
fine proof before the letters . . 1

S. DE VLIEGER.

20..10..0 600 The Wood near a Canal (6), and the Mountain (7),
extremely fine and rare . . 2

10 .. 601 The Turkey and other Birds (18), and the Goats (19),
very fine and rare . . . 2

5..10..0 602 The chained Dog (20), *fine proof before the initials and before the address, extremely rare* . . 1

J. G. VAN VLIET.

6 .. 603 Isaac and Esau, after *Lievens* (2), *very fine* . 1

3..10..0 604 St. Jerome in a Cavern, after *Rembrandt* (13),
BRILLIANT IMPRESSION, *and very rare* . 1

LUCAS VORSTERMAN.

16 .. 605 St. George and the Dragon, after RAFFAELLE, and the Constable Bourbon, after TITIAN, *brilliant impressions* 2

JAMES WARD, R.A.

1..6..0 606 Eleven lithographs of Horses,
select proofs, retouched by the artist . 11

A. WATERLOO.

3 .. 607 The Village on a Hill (92); and the Watermill (94), *very fine* 2

5..17..6 608 THE MILL (119),
SUPERB IMPRESSION, *with large margin, and* EXTREMELY RARE . . . 1

4..0..0 609 Landscape, with a Dog drinking, (120),
EXTREMELY FINE, *with large margin* . 1

610 Landscape, with Peasants crossing a bridge, (121), EXTREMELY FINE, *with large margin* . 1

611 Landscape, with a Woman and three Children, (122), EXTREMELY FINE, *with large margin* . 1

612 Landscape, with Mercury and Argus, (127), *before the number, very fine* . 1

613 Landscape, with the Death of Adonis, (130), *before the number, very fine* . . 1

614 Landscape, with the Departure of Hagar, (131), *very fine* 1

615 Landscape, with Tobit and the Angel, (134), A BRILLIANT IMPRESSION . . 1

616 Landscape, with Elijah and the Ravens, (136), A BRILLIANT IMPRESSION . 1

G. WHITE, &c.

617 Portrait of Sir Charles Wager, *the etching, excessively rare; the finished plate;* and Bishop Newton, after *Sir J. Reynolds*, by *Watson, fine* . . 3

THE WIERIXES.

618 The Salutation and the Nativity, by JOHN WIERIX; St. Peter, St. Lawrence, &c., by JEROME WIERIX, *very fine* 6

619 Portrait of Ernest, Archduke of Austria, by ANTONY WIERIX, and the same, BRILLIANT PROOF BEFORE ANY LETTERS AND THE ARMS, PROBABLY UNIQUE . 2

SIR DAVID WILKIE.

620 Cellini presenting his Work to the Pope; The Mother and Child; and Two Women with an Infant, &c., *etchings, very fine* . . 3

J. G. WILLE.

621 MUSICIENS AMBULANS, AFTER DIETRICY, FIRST STATE, *before the final e in the word Electorale*, BRILLIANT IMPRESSION, *with large margin*, EXTREMELY RARE . . . 1

WOLFGANGUS, 1477.

622 The Madonna and Child adored by a Saint, *very fine and rare* . . 1

WOODCUTS.

623 A dying Man in bed, surrounded by Angels and Devils, with, on the reverse, a Prayer for the Sick addressed to St. Anthony,
an interesting specimen of early block-printing, and PROBABLY UNIQUE . . 1

624 The Annunciation, with a Unicorn,
A VERY CURIOUS AND BEAUTIFUL SPECIMEN OF EARLY WOOD-ENGRAVING . . 1

625 A Monk writing,
AN EXTREMELY FINE SPECIMEN OF ANCIENT WOOD-ENGRAVING . . 1

626 The Annunciation, the Scourging of Christ, and a Death Bed, by *Wohlgemuth;* and the Descent of the Holy Ghost, by *Hans Schauflein, very fine and rare* 4

627 *An interesting Series of Modern Impressions from Ancient Woodcuts, published at Gotha in* 1808, *in two parts* 224

W. WOOLLETT.

628 THE FISHERY, AFTER WRIGHT,
A BRILLIANT IMPRESSION, *with large margin* 1

629 The Happy Cottagers, after *Dusart, very fine, but cut close to the subject* . . 1

630 ROMAN EDIFICES IN RUINS, after CLAUDE,
FINE PROOF BEFORE THE LETTERS, *extremely rare* 1

T. WYCK.

631 The Watermill (20); and a Landscape with buildings, &c. (21), *very fine and rare* . 2

M. ZAGEL.

632 The Lovers embracing (15),
SUPERB IMPRESSION, *and extremely rare* 1

R. N. ZEEMAN.

633 A Sea Port with ships and figures (140),
fine proof before the inscription on the flag, &c. 1

REMBRANDT.

(continued from page 42.)

The first Numbers refer to Wilson's Catalogue, the second (in Parentheses) to that of Bartsch.

BEGGARS.

11 .. 634 A Beggar standing, 159 (162), *extremely fine* 1

15 .. 635 A Beggar, in the manner of *Callot*, 163 (166), *third state, before the cap was rounded, very fine and rare, from Mr. Esdaile's collection* . 1

6..6..0 636 A Beggar-woman asking alms, 167 (170), *first state, the plate uneven, and the edges ragged, very fine and rare* 1

3 .. 637 The Ragged Mariner, 169 (172), *third state, very fine* 1

3 .. 638 A Beggar warming his hands, 170 (173), *first state, very fine* 1

16 .. 639 A Beggar with his mouth open, 171 (174), *first state, very fine* . . . 1

1..5..0 640 Beggars at the door of a House, 173 (176), *very fine and rare* . . 1

11..11..0 641 BEGGARS AT THE DOOR OF A HOUSE, 173 (176), BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

3 .. 642 Beggar, and companion, 174, 175 (177), *very fine* 2

LANDSCAPES.

4..10..0 643 SIX'S BRIDGE, 205 (208), EXTREMELY FINE, AND VERY RARE . 1

1..15..0 644 View of Omval, 206 (209), VERY FINE AND RARE 1

12..0..0 645 VIEW OF AMSTERDAM, 207 (210), SUPERB IMPRESSION, IN MATCHLESS CONDITION, *with large margin*, EXTREMELY RARE . 1

2..10..0 646 THE SPORTSMAN, 208 (211), *first state of Bartsch, and second of Wilson*, AN EXTREMELY FINE IMPRESSION 1

33..0..0 647 THE THREE TREES, 209 (212), A MAGNIFICENT IMPRESSION, PROBABLY THE FINEST KNOWN, IN THE MOST PERFECT CONDITION, EXCESSIVELY RARE, *from Mr. Sheepshanks's collection* 1

5..10..0 648 A Peasant carrying milk pails, 210 (213), *second state*, EXTREMELY FINE, *with large margin* 1

21..10..0 649 VILLAGE NEAR A HIGH ROAD, ARCHED, 214 (217), SUPERB IMPRESSION ON INDIA PAPER, BEFORE THE CROSS LINES ON THE COTTAGE, EXCESSIVELY RARE, *from Sir T. Baring's and Mr. Sheepshanks's collections* 1

44-0-0 650 VILLAGE WITH A SQUARE TOWER, ARCHED, 215 (218), MAGNIFICENT IMPRESSION IN THE FIRST STATE, ON INDIA PAPER, NEARLY UNIQUE, *from Sir Thomas Lawrence's, Mr. Wilson's, and Mr. Bell's collections* 1

1-17-0 651 Landscape with a Man sketching, 216 (219), *very fine and rare* . . 1

8-10-0 652 LANDSCAPE OF AN IRREGULAR FORM, 218 (221), BRILLIANT IMPRESSION, ON INDIA PAPER, EXTREMELY RARE, *from Mr. Esdaile's collection* . 1

18-5-0 653 LANDSCAPE WITH A VISTA, 219 (222), SUPERB IMPRESSION, EXCESSIVELY RARE, *from Lord Aylesford's collection* . . 1

4-10-0 654 Landscape without the pointed Tower, 220 (223), *a very fine impression* . . 1

4-10-0 655 An arched Landscape with Cattle, 221 (224), *second state, very fine and rare* . 1

10-0-0 656 LARGE LANDSCAPE, WITH A COTTAGE AND DUTCH BARN, 222 (225), SUPERB IMPRESSION, AND EXTREMELY RARE; *with an admirable copy* . . 2

3-0-0 657 Large Landscape, with a mill sail seen above a cottage, 223 (225), *very fine and rare* . . 1

4-4-0 658 An arched Landscape with an Obelisk, 224 (227), *very fine and rare* . . 1

2-15-0 659 A Village with a Canal, 225 (228), *extremely fine and very rare* . 1

6-17-6 660 A Cottage with white pales, 229 (232), *second state, very fine and rare* . 1

13-13-0 661 A COTTAGE WITH WHITE PALES, 229 (232), FIRST STATE, MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from Lord Aylesford's collection* 1

21-10-0 662 REMBRANDT'S FATHER'S MILL, 230 (233), MAGNIFICENT IMPRESSION, IN THE MOST PERFECT CONDITION, WITH MARGIN, EXTREMELY RARE 1

4-14-0 663 The Goldweigher's Field, 231 (234), *very fine and rare* 1

24-0-0 664 LANDSCAPE WITH A CANAL AND SWANS, 232 (235), A MOST BEAUTIFUL IMPRESSION ON INDIA PAPER, IN THE FIRST STATE, *before the cross strokes on the trees in the background, and the meadow behind the cows is clear;* OF THE UTMOST RARITY, *from Mr. Seguier's collection* 1

7-10-0 665 Landscape with a Canal and large Boat, 233 (236), companion to the preceding, *brilliant impression, from Denon's, Wilson's, and Harding's collections* . 1

666 Landscape with a Cow drinking, 234 (237), *first state, on india paper, very fine and rare, but unfortunately much injured* . . 1

PORTRAITS OF MEN.

667 An old Man with a large beard, 260 (259), *first state, with the burr on the outlines, on india paper, very fine and rare* . . . 1

668 Bust of an old Man with a large beard, 261 (260), *first state, before the plate was reduced, very fine and rare* 1

669 Man with a crucifix and chain, 263 (261), *second state, the background unfinished, and before the face was retouched, very fine and rare* . . . 1

670 Old Man with a large white beard and a cap, 264 (262), *an extremely fine impression* . . . 1

671 Portrait of a Man with a short beard, 265 (263), *third state, before the plate was reduced, very fine and rare* 1

672 An old Man in a fur cap, 267 (265), *brilliant impression, extremely rare, from M. Robert-Dumesnil's collection* 1

673 Janus Sylvius, 268 (266), *an extremely fine impression* 1

674 A young Man musing, 270 (268), *a very brilliant impression* 1

675 Menasseh Ben Israel, 271 (269), *second state, very fine* 1

676 Dr. Faustus, 273 (270),
MOST BRILLIANT IMPRESSION OF THE FIRST STATE, ON INDIA PAPER, EXTREMELY RARE . 1

677 Renier Anslo, 273 (271),
SUPERB IMPRESSION, EXCESSIVELY RARE, *from the Astley collection* . . 1

678 Clement de Jonge, 274 (272),
FIRST STATE, VERY FINE AND RARE, *from the Duke of Buckingham's and Mr. Sheepshanks's collections* 1

679 Clement de Jonge, 274 (272),
THIRD STATE, BRILLIANT, AND EXTREMELY RARE, *from Mr. Seguier's collection* . 1

680 Abraham Fransz, 275 (273),
MOST SUPERB IMPRESSION, ON INDIA PAPER, EXTREMELY RARE, *from Baron Denon's and Mr. Harding's collections* 1

681 Old Haaring the Burgomaster, 276 (274),
BRILLIANT IMPRESSION, WITH THE BURR, IN THE FINEST CONDITION, AND EXCESSIVELY RARE . 1

682 YOUNG HAARING, 277 (275),
FIRST STATE BEFORE THE CURTAIN ROD, EXTREMELY FINE AND RARE, *from Mr. Barnard's, Camesina's, Mr. Sheepshanks's, Sir W. Knighton's, and Mr. Harding's collections* . . 1

683 JOHN LUTMA, 278 (276),
SUPERB IMPRESSION BEFORE THE WINDOW AND BOTTLE, *extremely rare, from Mr. Harding's collection* 1

684 JAN ASSELYN, 279 (277),
FIRST STATE, WITH THE EASEL, VERY FINE AND EXCESSIVELY RARE, *from Mr. Pole Carew's and Mr. Harding's collections* . . 1

685 EPHRAIM BONUS, THE JEWISH PHYSICIAN, 280 (278),
A MOST SUPERB IMPRESSION, AND EXTREMELY RARE, *from Mr. Josi's and Mr. Harding's collections* 1

686 WTENBOGARDUS THE DUTCH MINISTER, 281 (279),
SUPERB IMPRESSION, WITH THE ANGLES ON THE RIGHT AND LEFT OF THE PLATE, EXTREMELY RARE, *from Sir T. Baring's and Mr. Sheepshanks's collections* 1

687 JOHN CORNELIUS SYLVIUS, 282 (280),
A MOST BEAUTIFUL IMPRESSION, AND OF VERY GREAT RARITY, *from Mr. Josi's and Mr. Seguier's collections* 1

688 THE GOLDWEIGHER, 283 (281),
A MOST SUPERB IMPRESSION, IN MATCHLESS CONDITION, WITH LARGE MARGIN. *It is from Mr. Pole Carew's collection, in the sale catalogue of which it is thus described,—"an early state in which the gold in the cask is slightly indicated; the impression is of great clearness and beauty."* IT IS PROBABLY THE FINEST IMPRESSION KNOWN . . 1

689 PORTRAIT OF COPPENOL, THE SMALLER PLATE, 284 (282),
SECOND STATE, EXTREMELY FINE AND RARE 1

690 PORTRAIT OF COPPENOL, THE LARGE PLATE, 285 (283),
SUPERB IMPRESSION *of the second state of Bartsch, but third according to Wilson, on* INDIA PAPER, VERY RARE, *with a sheet of Coppenol's writing* . 2

691 THE BURGOMASTER SIX, 287 (285),
A MAGNIFICENT IMPRESSION BEFORE THE BURGOMASTER'S NAME, WITH THE FIGURES 6 AND 4 IN THE DATE REVERSED, EXCESSIVELY RARE, *from Mr. Harding's collection* . . 1

FANCY HEADS OF MEN.

692 The First of the Oriental Heads, 288 (286), *very fine, from Sir T. Baring's and Mr. Sheepshanks's collections* 1

693 The Second of the Oriental Heads, 289 (287), *very fine, from the same collection* . 1

694 THE THIRD OF THE ORIENTAL HEADS, 290 (288), SUPERB IMPRESSION, *with large margin*, EXTREMELY RARE, *from Baron Denon's and Mr. Seguier's collections* 1

695 A YOUNG MAN IN A MEZETIN CAP, 291 (289), FIRST STATE *before the hair on the right side of the face was brought down to the chest*, A BRILLIANT IMPRESSION, AND OF THE UTMOST RARITY, *from Mr. Sheepshanks's and Mr. Seguier's collections* . 1

696 Bust of an old Man with a large beard, 292 (290), *very fine* 1

697 Bust of a Man in a cap, 304 (304), *fourth state, very fine* 1

698 A young Man, a half-length, 311 (310), *a remarkably fine early impression* . 1

699 An old Man in a rich velvet cap, 314 (313), *extremely fine* 1

PORTRAITS OF WOMEN.

700 THE GREAT JEWISH BRIDE, 337 (340), A SUPERB IMPRESSION, AND VERY RARE . 1

701 St. Catherine, 338 (342), A BEAUTIFUL IMPRESSION, *in admirable condition, extremely rare* . . 1

702 A young Woman reading, 341 (345), *first state before the nose was lengthened, very fine and rare, from Sir T. Baring's and Mr. Sheepshanks's collections* 1

703 An old Woman with her hand on her breast, 343 (348), *second state, very fine* . . 1

704 Rembrandt's Mother, 344 (349), *first state, very fine* 1

705 An old Woman sleeping, 345 (350), "*one of Rembrandt's best productions*," *extremely fine* . 1

706 Head of an old Woman, 346 (351), *second state, extremely fine, with large margin, from Sir T. Baring's and Mr. Sheepshanks's collections* . 1

707 Bust of an old Woman, lightly etched, 348 (354), *very fine, from Mr. Barnard's collection* . 1

STUDIES OF HEADS AND SKETCHES.

708 Rembrandt's Wife, and five other Heads, 359 (365), *very fine* 1

709 Three Heads of Women, 361 (367),
brilliant impression, from M. Robert-Dumesnil's collection 1

710 Three Heads of Women, 362 (368),
beautiful impression, with large margin . 1

711 Two Women in separate beds, and other Sketches, 363 (369),
extremely fine, with large margin, very rare, from Mr. Hibbert's collection . . 1

712 Sketch of a Tree and other subjects, 366 (372),
BRILLIANT IMPRESSION, *and very rare* . 1

PORTFOLIOS.

713 Four solander Portfolios, lettered FLEMISH AND DUTCH, I.—IV. . . 4

714 Four Portfolios, lettered REMBRANDT, I.—IV. 4

715 Three Portfolios, lettered ALBERT DURER, I.—III. 3

716 Two Portfolios, lettered GERMAN, and two Portfolios, lettered FRENCH . . 4

717 Three Portfolios, lettered ITALIAN, I.—III. . 3

718 Two Portfolios, lettered ENGLISH, *the second of a much larger size* . . 2

719 A CAPITAL LARGE PORTFOLIO WITH LEAVES, *half bound morocco* . . 1

END OF SALE.

LA P85-D4372

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1744.

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